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APRIL 1987 NO 21

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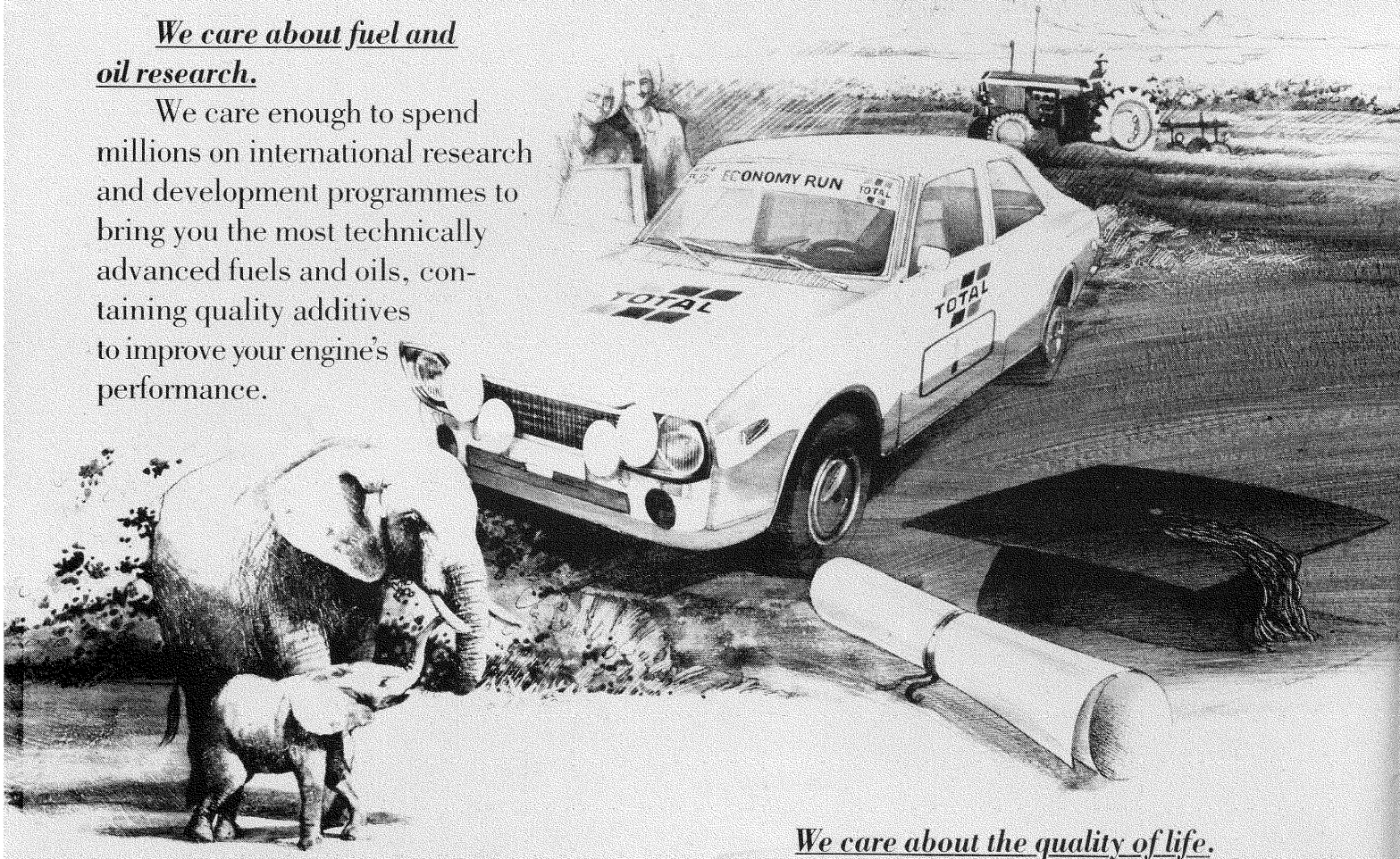


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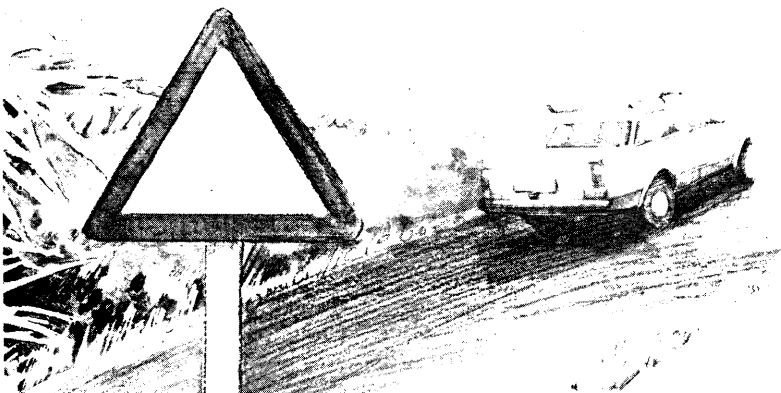
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Nr 21

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window, Oudts-
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Redaksioneel

'n Mens hoor deesdae dikwels die bewering "Ons is die laaste geslag wat dit of dat nog kan doen". Dit word ten opsigte van die politiek gesê dat ons geslag nou moet verander — ons is die laastes wat dit nog vreedsaam sal kan doen. Onlangs is tydens 'n TV-program oor natuurbewaring beweer dat ons geslag die laaste is wat nuwe bewaringsgebiede sal kan proklameer.

Al hierdie "nou of nooit"-praatjies laat 'n mens onwillekeurig na jou eie arbeidsveld kyk. Toe 'n antieke handelaar-vriend boonop onlangs aan my sê dat ons die laastes is wat antieke ware nog teen 'n redelike prys sal kan bekom, het ek onthou van 'n paar antiekwinkels wat die afgelope jaar hul deure moes sluit. Die stukke wat voorheen vir redelik goedkoop "opgetel" kon word, is nou onbekombaar — die aankoopgebiede is tot 'n groot mate uitgeput.

Hoe staan dit met gebouebewaring? Ek sluit my aan by die doemprofete en sê dat die uurglas in baie gevalle ook vir ons geboue-erfenis, veral op die platteland, begin uitloop. Ons geslag het die wonderlike voorreg om van ons kosbaarste ou geboue te mag restoureer — die Kasteel in Kaapstad, die Ou Raadsaal in Pretoria, die Presidensie in Bloemfontein, om maar net die room van die oes te noem. Maar wat van dié wat nie tans beveilig of gerestoureer word nie; dié geboutjies wat nie noodwendig monumentaal is nie?

Wat my eie navorsingsrigting, naamlik die Transvaalse volksboukuns betref, weet ek dat die tyd min is. Talle pragtige Voortrekkerwonings weerstaan tans nog die aanslae van die elemente. Vir 'n paar is dit egter reeds te laat. Op hierdie gebied is ons nou eers op ontdekstadium — wat sê nog van die regte mense motiveer, fondse bekom en die nodige ratte in werking stel om dié kosbaarhede te bewaar en te restoureer.

Gaan ons wag tot al ons skatte, soos gebeur het met die pragtige veeboerhuise in die OVS, heeltemaal verkrummel en slegs op foto's, in die geheue of glad nie meer bestaan nie, of gaan ons NOU red wat te redde is? Die verantwoordelikheid rus swaar.

Want ons is die laaste geslag wat nog die voorreg sal hê om ons vroeë plaaswonings, van die Kaap tot Transvaal, te red.

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Dr. J.T. Botha

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SOME SOUTH AFRICAN DECORATIVE WALL-ANCHORS

James Walton

A few years ago the owners of Phesantekraal, near Durbanville, in restoring one of their outbuildings, removed the plaster from the walls and revealed four large iron numerals giving the date 1767 (Fig. 1). These iron numerals are anchors designed to secure the ends of the joists of the loft floor to the front wall. Wall-anchors in the form of numerals, *jaartalankers*, are commonly found in Holland, Germany, eastern England, Denmark, Sweden and the Baltic countries. C.L. Cudworth in his paper 'The Dutch Gables of East Anglia' wrote, 'One Dutch method of dating buildings was also employed in eastern England and consisted of the use of iron "ties" (Dutch "ankers") ornamented with a figure or initial letter. Dates formed by means of these ties are usually fairly trustworthy, both in England and in the Netherlands' (1).

Phesantekraal is part of a farm granted to Captain Olof Bergh in 1698. In 1759 the farm, then called Granendorp, was acquired by Johannes Louw, and it remained in the hands of the Louw family until 1897, when it was bought by the grandfather of the present owner, Arend Daniel Jacobus Brink. The present U-plan house at Phesantekraal was probably built by J.A. Louw shortly after he inherited the farm in 1815, so the building bearing the date 1767 could well be an earlier dwelling built by

Johannes Louw. Evidence in support of such a conclusion is afforded by the nature of the remaining woodwork, notably the yellow-wood loft floor boards, about 32,5 cm wide, and the flight of yellow-wood steps, which are enclosed (2).

As Arthur Percival has pointed out, 'Wall-anchors such as these were not usually later additions designed to arrest bulging in the walls to which they were attached. They were an integral part of the original structure, intended, in England and America, as in Holland, to brace the internal principals to the external walls' (3).

The principals which end at the gables are the ridge-tree and the purlins. The tie-beams and the joists of the upper storey floor terminate at the front and rear walls. It is the ends of these timbers which are secured by iron anchors on the outside of the walls (Fig. 2). The anchor is attached to the timber by an iron anchor-shaft or strap, which is bolted, screwed or nailed to the timber. The methods of doing this varied considerably. Two examples are illustrated in Figs. 3 and 6.

In South Africa, where the walls were of soft materials, the iron anchors are usually covered with plaster, but in eastern England and western Europe, where hard bricks were employed for the walls, the iron anchors were exposed and became a decorative feature. Percival observed:

'Making a virtue of necessity, the Dutch used their wall-anchors to decorative effect. Even the plain *ankers*, slim and elegant, could be deployed symmetrically to give added character to a façade. Better still, to give a more refined effect, the wall-anchors themselves could be made in decorative forms. They might be *sierankers*, dagger-shaped or scrolled at the ends into trefoils, hearts or fleurs-de-lys; or, fulfilling a dual purpose, they might be *jaartalankers*, formed in the shape of numerals and arranged (usefully) to record the date of the building. All types are found in England, although later examples, around the end of the 17th century, are cruder in their workmanship than the Dutch models on which they are based' (4).

In Holland, where so often the gable end forms the front of the building, decorative *ankers* are largely restricted to the gable itself and are in the form of letters, being the initials of the names of the owner and his wife, or numerals giving the date of the building, or purely decorative motifs marking the ends of the ridge-tree and purlins. In many of the Baltic seaports, such as Copenhagen, Kalmar and Stockholm, the ends of the tie-beams and joists of the upper storey floor are also secured by elaborate *ankers*.

A particularly interesting example is afforded by Skytteanum in Uppsala, Sweden



Fig. 1 A building with dated wall-anchors — Phesantekraal

Fig. 2 Diagram showing the relationship between the principal timbers and the wall-anchors

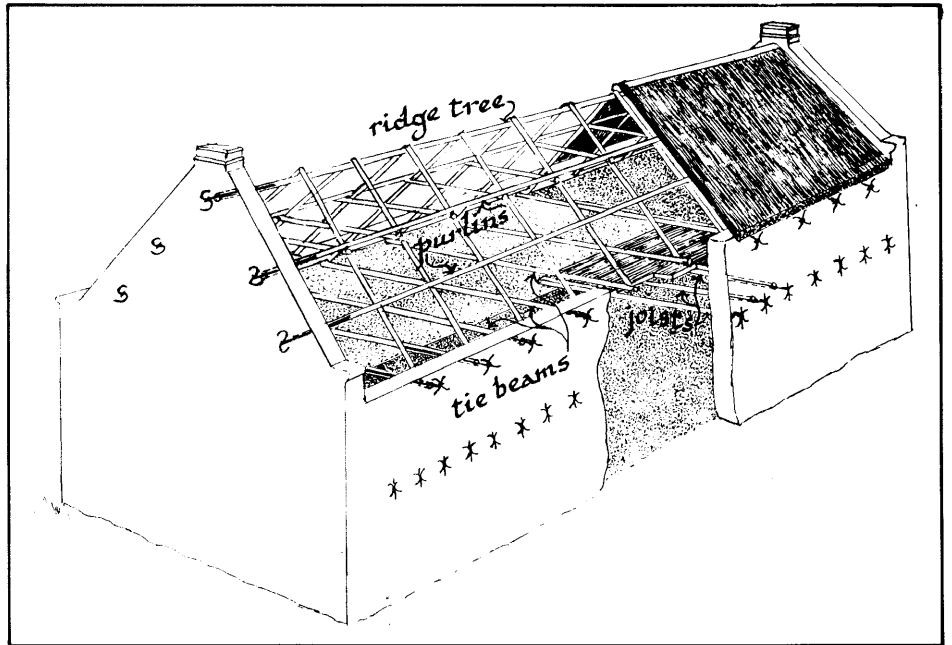
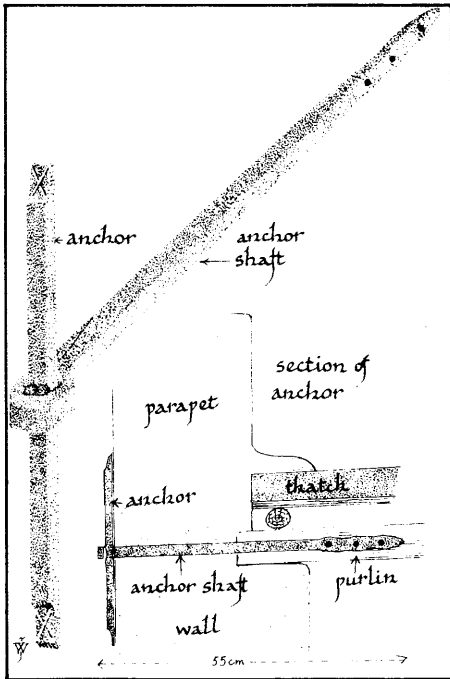
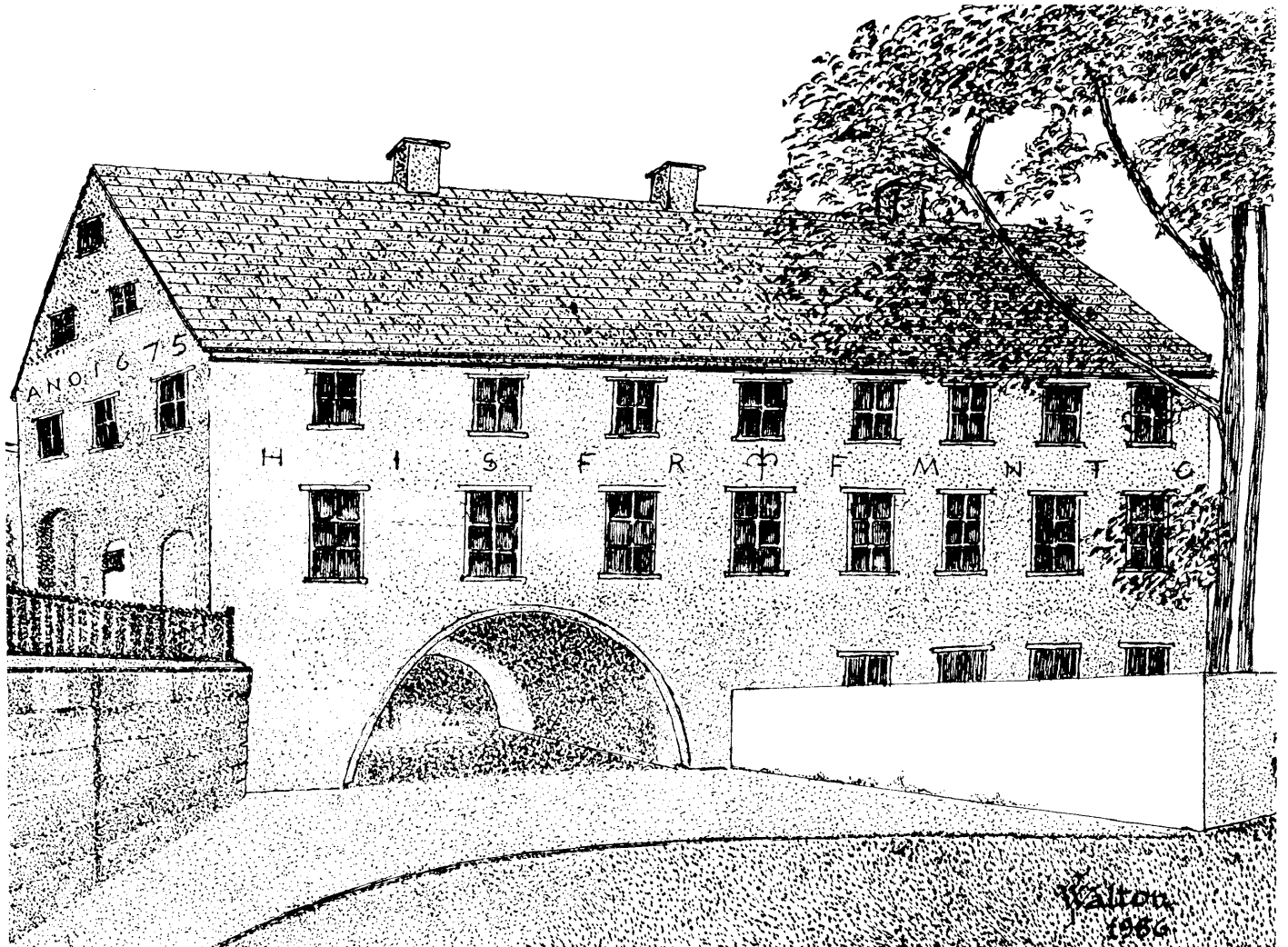
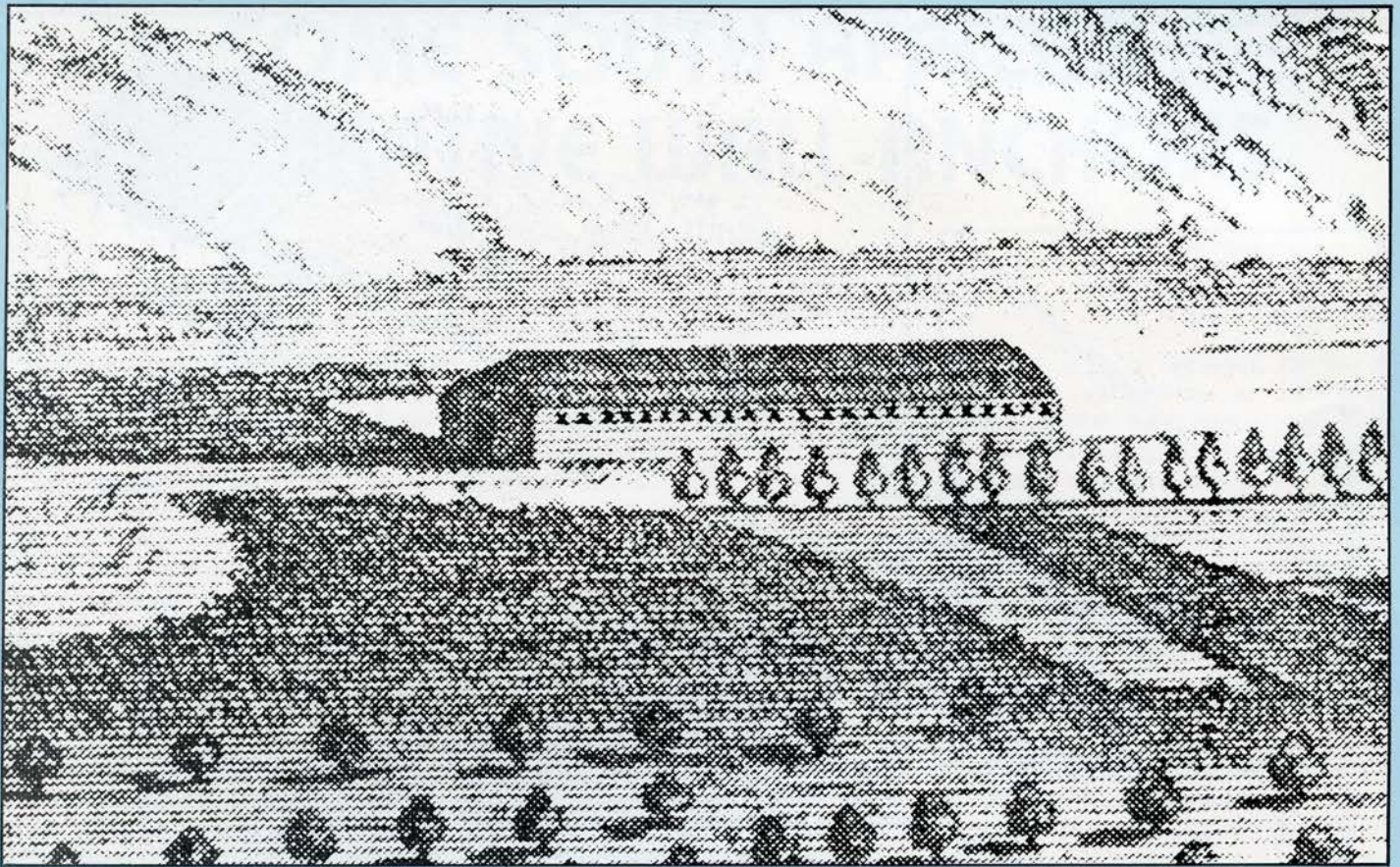


Fig. 3 A wall-anchor from Vergelegen

Fig. 4 Skytteanum, Uppsala, Sweden





Abraham Bogaert c.1711

Fig. 5 A Vergelegen outbuilding with X-shaped anchors on the ends of the tiebeams

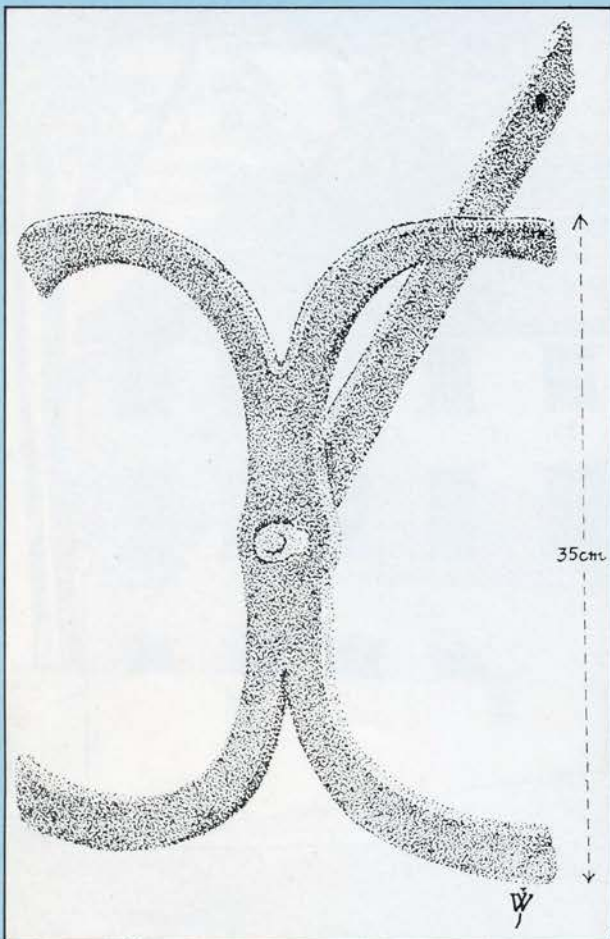
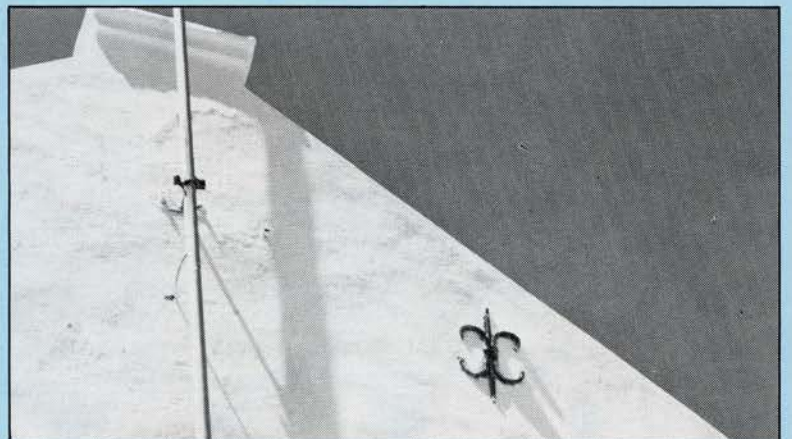


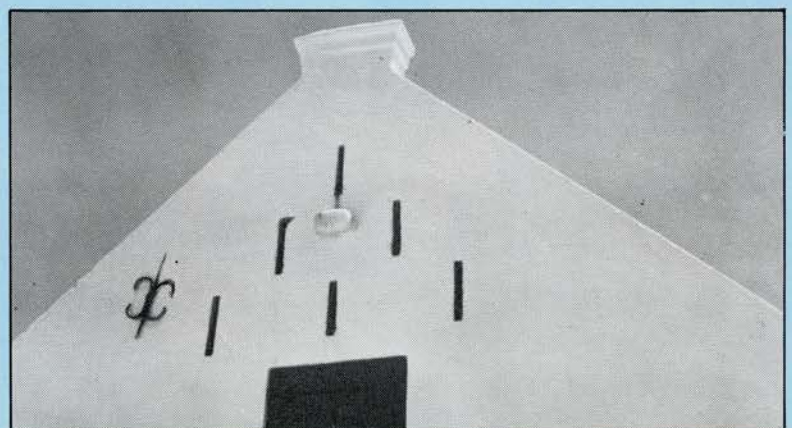
Fig. 6 A wall-anchor from Babylonstoren, Simondium



a.

Photo: James Walton 1986

Fig. 7 Ornamental wall-anchors on the gables of an outbuilding, Libertas, Stellenbosch



b.

Photo: James Walton 1985

(Fig.4). At the gable end the wall-anchors read 'ANO 1675', and along the front and back walls the ends of the joists of the upper storey floor have anchors in the form of letters:

H I S F R Φ F M N T G

which are the initials of the words:

Herr Johan Skytte Friherre Riksråd Φ

Fru Maria Nääf Till Grönsöö

translated as:

Lord Johan Skytte, Baron, Councillor Φ

Lady Maria Nääf of Grönsöö.

Johan Skytte, who was probably the illegitimate son of King Karl IX, was chancellor of Uppsala University. He decided to establish a professorial chair in Political Science and Rhetoric at the university and to provide the means for it. Towards that end, he sold several of his farms to finance the professorship, and to

enlarge the fourteenth century building (now known as 'Skytteanum') to provide a residence for the professor and accommodation and lecture rooms for the students. It still serves the same function (5).

Although most of the Cape houses were plastered, there is evidence of decorative wall-anchors being used from the early days of settlement. At Vergelegen, which was granted to Willem Adriaan van der Stel in 1700 and which he developed until his recall in 1707, one building had χ -shaped anchors terminating the tie-beams. These are depicted on a drawing by Abraham Bogaert dated c.1711 (Fig. 5). A wall-anchor of this type is preserved at Babylonstoren, in Simondium (Fig. 6), and it is probable that such wall-anchors were employed on some of the Babylonstoren buildings before they were re-roofed.

An elaborate development of the χ -type

anchor, which is quite common in western Europe, may be seen on the gables of an outbuilding at Libertas, Stellenbosch. This has a long upright bar passing through the centre of the χ (Figs. 7a and 7b). The building on which these anchors secured the ends of a purlin is reputed to have served as slave quarters and probably dates from about 1780.

Wall-anchors in the shape of an S or a reversed-S (\mathcal{Z}) appear to have been favourite forms in South Africa. A single reversed-S anchor was revealed when the plaster was removed from a gable of the Graaff-Reinet drostdy during restoration (6), but the most ornamental S-shaped anchors are those which adorn the gables of the front part of the Blauwklippen house, near Stellenbosch (Figs. 8a and 8b). These would apparently terminate the ridge-tree.

a.

Photo: James Walton 1985

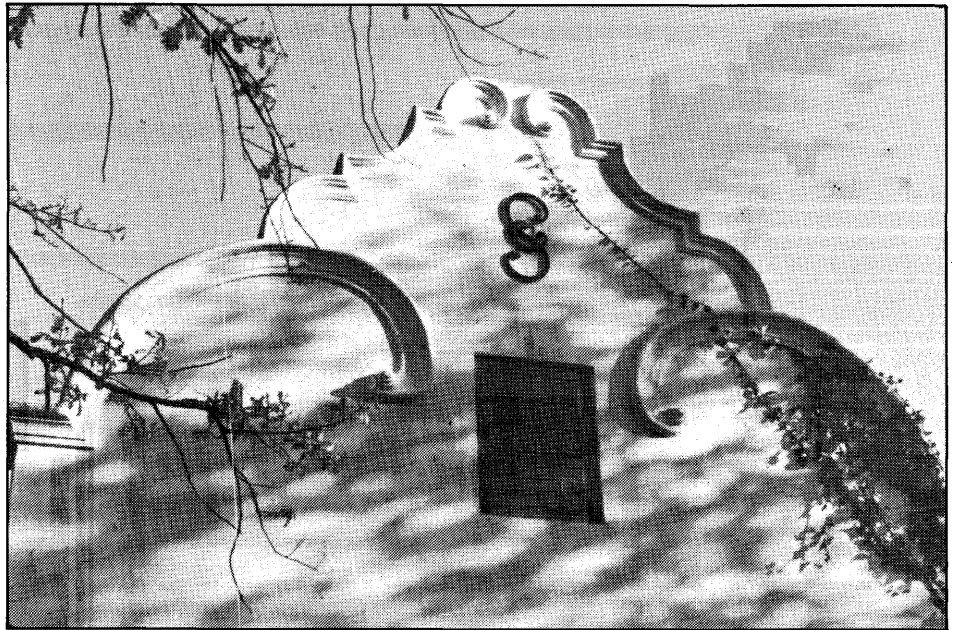


Fig. 8 Wall-anchors at the ends of the ridge-tree of Blauwklippen

b.

Photo: James Walton 1986



Fig. 9 The west gable of Groot Constantia homestead after restoration, showing the original wall-anchors

Photo: Payne's Studio

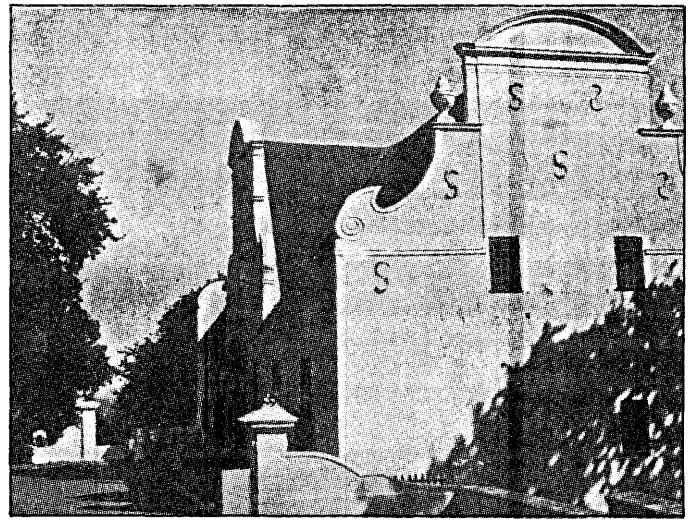
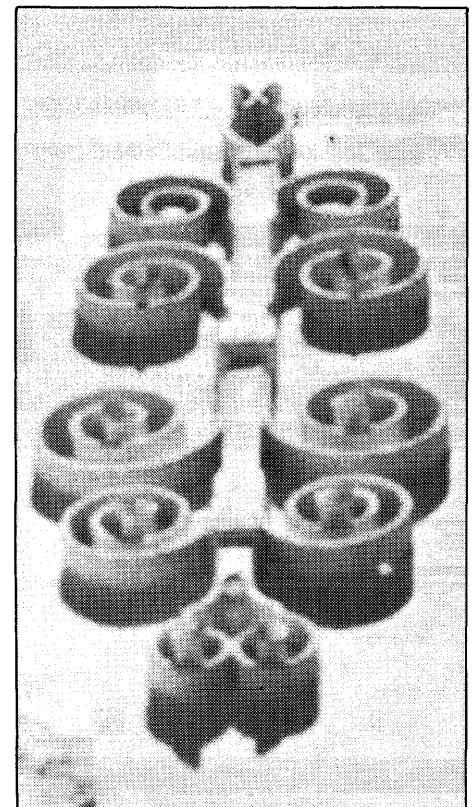


Fig. 10 The east gable of Groot Constantia, showing the present wall-anchors. Similar wall-anchors are now visible on the west gable

Photo: James Walton 1986



Photos: James Walton 1986

Fig. 11 Ornamental wall-anchors over the front entrance to Groot Constantia

An interesting use of anchors was that decided upon by P.F. Kendall, when he restored the homestead of Groot Constantia after the disastrous fire of 1925. He wrote: 'In the restoration of ruins in older countries it has generally been possible to do wonders by the simple expedient of "grouting" with liquid cement. This is applied to cracks, usually by means of a hose pipe, under pressure. It has been found a most effective means of saving countless buildings of historic interest. Such a device could not, however, be employed in the present instance, the walls being of too soft and porous a nature to stand anything so drastic.

'It was decided in the circumstances that it would only be possible to repair the soft walls by carefully setting new bricks in lime mortar of moderate quality, and not too "fat", while wrought iron anchor ties suggested themselves as eminently suitable for strengthening in certain positions. This method was, of course, in common practice in the Netherlands, so much so, in fact, that ornamental anchors were often quite elaborate, and became rather a feature of the style of architecture'(7).

The anchors employed by Kendall were S-shaped and reversed-S shaped as shown on a photograph taken by Payne's Studio after the house was restored (Fig.9). At some later date, however, these

anchors were replaced by the present very ornamental anchors consisting of a heavy vertical wrought iron anchor flanked by decorative coils (Figs.10 and 11).

On several old buildings the existence of wall-anchors is indicated by the raised infillings of plaster which cover them. In many cases, however, when the buildings were re-roofed the anchors were no longer at the termination of the timbers and ceased to serve their original function. An example is afforded by the wine-cellar at Babylons-toren (dated 1806). When the thatch was replaced by the present roof, the purlins and ridge-tree were removed but the X-shaped anchors were left in position and covered with plaster (Fig. 12). In order to stabilise the gable once the purlins and ridge-tree had been removed, the anchors were joined by stout iron guys to points within the loft.

It is very probable that in South Africa many ornamental wall-anchors lie hidden beneath a plaster covering. It would be of interest if architects and builders could record such anchors when they are exposed. They were a conspicuous feature of the houses in the Rows at Great Yarmouth in eastern England, and a selection of those salvaged when many of the buildings were demolished is on display at the 'Old Merchant's House' in Row 117, now restored and maintained as a museum by

the Ministry of Public Buildings and Works (8). Maybe one of our cultural history or open-air museums could provide a similar service for South Africa.

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5. I am indebted to Katarina Rydberg and prof. Allan Ellenius for the interpretation of the *ankers* and for the fascinating history of Skytteanum.
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7. Kendall, F.K.: *The Restoration of Groot Constantia*, 1927, pp. 30-31
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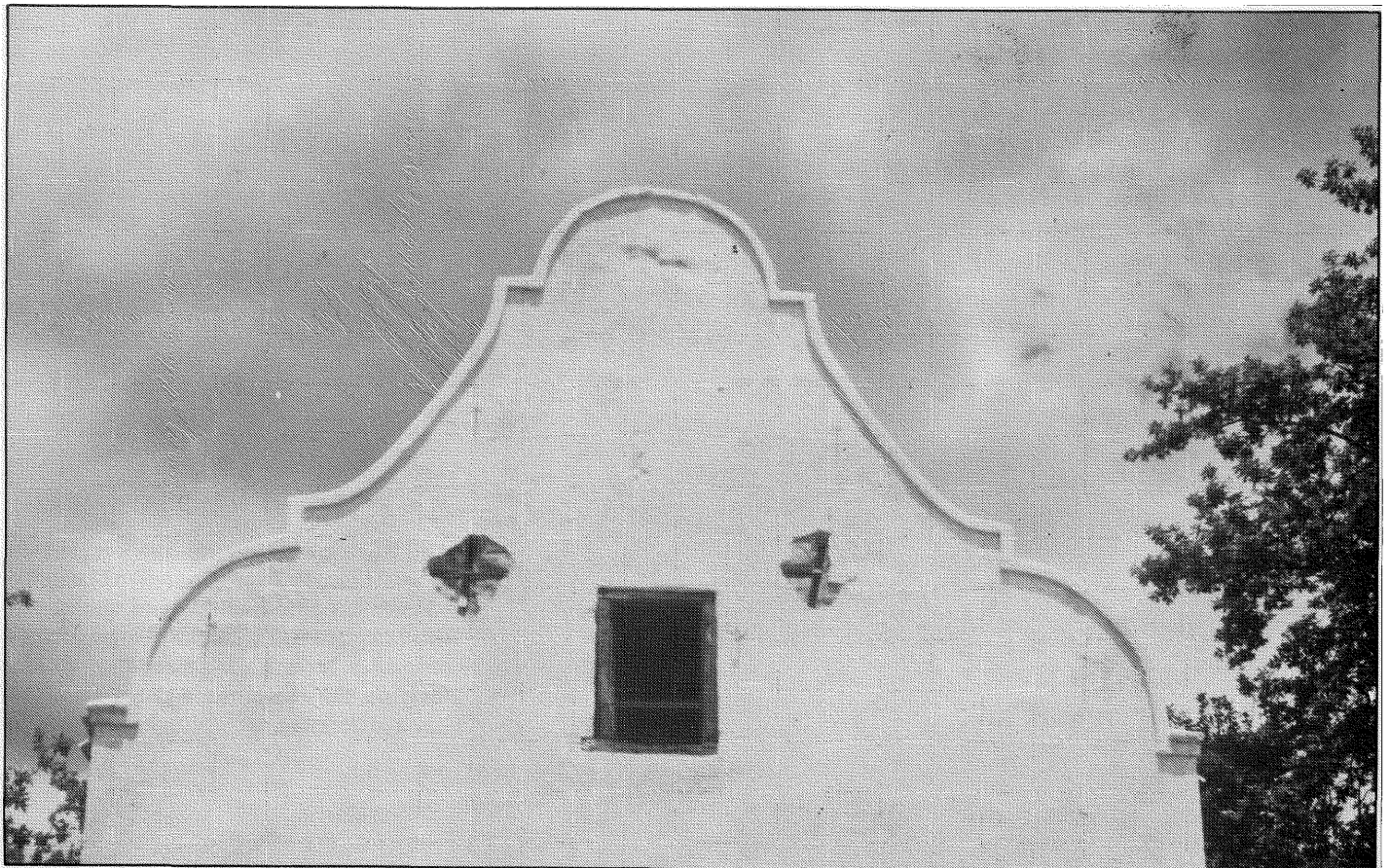


Photo: James Walton 1986

Fig. 12 Babylons-toren wine-cellar gable showing the original purlin wall-anchors — now plastered over again

TIEN JAAR VAN RESTOURASIE

Die doel van hierdie artikel is besinning oor restourasie, en daarom is nie alle projekte wat in die afgelope tien jaar hier voltooi of begin is, behandel nie. Daar is hoofsaaklik gehou by dié wat in die "openbare oog" is en die argumentlyn steun.

Dit is nodig dat 'n mens af en toe van die snelbaan aftrek, langs die pad stilhou en 'n bietjie kyk: kyk hoe lyk die weer, jou padkaart, jou brandstofvoorraad, jou reismaats, en hoe die verkeer vorder.

Op Potchefstroom het ons tydens die tak se jaarvergadering so 'n bietjie stilgehou en rondgekyk, veral teruggekyk na die restourasiepad wat op hierdie dorp geloop is, so 'n bietjie bestek geneem van wat klaar is en wat nog wag, maar veral ook gedink aan hoe ons verder moet ry. Ons het by 1976 begin, tien jaar gelede, maar die merkwaardige is dat dit nie 'n netjiese dekade is wat gekies is as beginpunt vir 'n gerieflike tienjaar-oorsig nie. Skokkend soos dit mag klink vir een van die oudste dorpe in Transvaal, is hier maar tien jaar gelede met 'n behoorlike restourasieprojek begin.

Die begin . . .

Die restourasiegeskiedenis van die dorp het afgeskop met 'n projek met 'n sterk puristiese inslag, die ou Rektorswoning van die eerste Teologiese Skool. Dit was 'n tyd van voorbereiding vir die huldiging van Totius, honderd jaar na sy geboorte, en 'n hele aantal projekte is van stapel gestuur. Vir die "eeupees" wat in 1977 sou plaasvind, is die huis gerestoureer met die doel om as 'n museum vir Totius se nagedagtenis ingerig te word. Van meet af aan is daar dus uiters noukeurig te werk gegaan. Navorsing is oor verskeie aspekte gedoen, waardeur onder andere vasgestel is dat min mense bereid is om die moeite te doen om na Totius se plaas Krugerskraal te reis, hoewel die grootste deel van die Bybelvertaling en Psalmberyming daar gedoen is. Verder is bevind dat Totius in hierdie huis die langste aaneenlopend gewoon het; dat die meeste van sy gedigte daar geskryf is; dat baie van sy belangrike werk, waaronder die aanvangsjare van die Bybelvertaling, ook daar plaasgevind het. Hierdie uitvoerbaarheidstudie het dus die keuse van die huis wat as dokumentêre huismuseum gerestoureer sou word, bepaal.

In die loop van die genoemde navorsing is die oorspronklike voorkoms en afwerkings van die huis agterhaal, tesame met die familiegeskiedenis en die betekenis van Totius se lewe en werk. Aandag is ook gegee aan die oorspronklike uitleg van die tuin,

en binne die beperkings van latere ontwikkeling en bykomende strukture is die huis so noukeurig moontlik gerestoureer en ingerig, en word daar deurlopend gepoog om ook die terrein so noukeurig moontlik te rekonstrueer. Dit funksioneer tans as museum onder beheer van die Stadsraad van Potchefstroom met aktiewe opvoedkundige programme en 'n indrukwekkende besoekersgetal.

Een van die heel interessante aspekte van hierdie restourasie is dat dit geheel en al 'n gemeenskapsprojek is. Lede van die gemeenskap het, beginnende met een van die Junior-Rapportryerskorpse, die huldigingsprojek begin en die Totiuskomitee op die been gebring wat met self-ingesamelde fondse die verskillende projekte, waarvan die restourasie een was, van stapel gestuur en deurgevoer het.

Met die verklaring van hierdie gebou as Nasionale Gedenkwaardigheid is die insig en versienheid getoon om die hele kompleks geboue as 'n eenheid te verklaar, hoewel die ander drie toe nog in 'n gehawende toestand was. Hierdie besluit was gelukkig omdat al drie die geboue daarby baat dat hulle op dié wyse in 'n argitektoniese konteks bly, maar ook omdat dit gesamentlik 'n verkonkretisering is van 'n module geskiedenis.

Intussen is die ou Voorbereidende Skool opgeknap deur die Gereformeerde Kerke deur hulle kommissie vir eiendomme. Omdat dit hoofsaaklik vir utiliteitsredes gedoen is, is nie so noukeurig te werk gegaan wat navorsing en uitvoering betref nie.

Dit het egter heel anders toegegaan met die (eerste) ou Teologiese Skool. Omdat hierdie gebou van groot historiese belang is in dié opsig dat dit die oorplasing van die Teologiese Skool van Burgersdorp na Potchefstroom vergestalt en tegelykertyd die wieg is van die Potchefstroomse Universiteit vir C.H.O., is dit met die grootste noukeurigheid ondersoek en gerestoureer. 'n Faktor wat verder tot hierdie puristiese restourasie bygedra het, is die bestemming van die gebou wat vooraf bepaal is, nl. dat dit sal funksioneer as 'n kerkmuseum, en moontlik ook, al is dit net voorlopig, as universiteitsmuseum.

Hierdie ondersoek het opwindende vondse opgelewer, soos 'n baie interessante kleurgebruik aan die mure vir 'n gebou van hierdie aard, asook 'n besonder mooi muurfries wat deur middel



Die Rektorswoning van die eerste Potchefstroomse Teologiese Skool van die Gereformeerde Kerk pas na voltooiing. Hierdie foto het waardevolle gegewens voorsien tydens die navorsing met die oog op die restourasie daarvan. Dit is tans ingerig as die Totiushuismuseum.

van 'n sjabloon aangebring is. Dit, tesame met tegnieke soos vlamskildering op die plafonplankies, is nougeset teruggeplaas, terwyl ook, sover moontlik met respek vir die outentisiteit, volledige fasiliteite voorsien is vir die nuwe funksie, bv temperatuur- en humiditeitskontrole, dief- en brandverklikkers en berg- en werkruimte.

Die kontekstuele verband van hierdie vier geboue as deel van die dorpsbeeld pas na die eeuwending word hoog geskat en daar word gehoop dat die vierde, die ou koshuis, ook sy vroeëre glorie sal herwin. Ten einde die konteks so volledig moontlik te bewaar, is van die ou bome op die terrein ook gerestoureer, veral omdat dit die bande tussen Potchefstroom en die Paarl verkonkretiseer: die bome is naamlik gekweek van stiggies wat Totius van die familieplaas Kleinbos in Daljosafat gebring het. Op hierdie wyse word ook 'n parallel getrek met die taalgeskiedenis.

'n Tweede projek

By die beskrywing van die geboue hierbo is afgewyk van die

chronologie sodat die kompleks as geheel behandel kon word. Die projek wat in Potchefstroom tweede aan die beurt gekom het, is die woning en buitegeboue van president M.W. Pretorius. Anders as die Totiushuis wat 'n gemeenskapsprojek was, is hierdie restaurasie deur die Stadsraad van Potchefstroom deur hulle museum onderneem en bekostig, met finansiële hulp van die Provinsiale Administrasie en 'n toekenning van die Raad vir Nasionale Gedenkwaardighede.

Soos by die Totiusmuseum het dit hier ook gegaan om 'n persoon, die eerste President van die Z.A.R. uit die periode toe Potchefstroom die hoofstad was, maar in 'n veel groter mate as by die vorige projek het dit hier óók gegaan om die behoud (of herskepping) van die beeld van 'n tydperk. Dit het ook ingepas by die temas wat aan die museum toegeken is, in hierdie geval die ou Republikeinse geskiedenis. Soos maar alte dikwels die geval is, het hierdie gebou ook gedurende sy bestaan tyd gegroei en verander. By die bepaling van die periode en voorkoms waarheen gerestoureer sou word, het die voorkoms van die tyd van Pretorius die deurslag gegee, deels ook omdat, sover vasgestel kon word, die gebou bes moontlik eiehandig deur hom opgerig

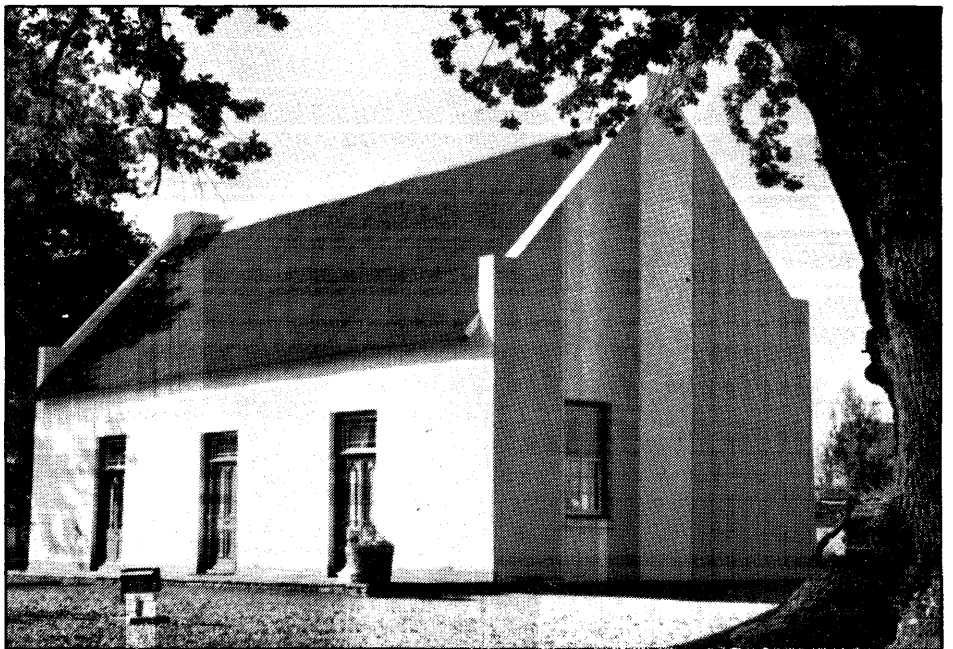


Die Totiushuis museum voor restaurasie, omstreeks 1973-4.

Die eerste Teologiese Skool van die Gereformeerde Kerk (dit is deur twee ander geboue opgevolg) na restaurasie.



Die gerestoureerde woning van president M W Pretorius.



Die waenhuis, perdestal en tuiekamer van die President Pretorius-museum tydens restourasie. Die outentieke dakkapkonstruksie is met sorg so ver moontlik slegs herstel. Van die materiaal wat vervang moes word, word in 'n "restourasie-uitstalling" in die tuiekamer vertoon.

is. Hieroor het ek voorheen in Restorica verantwoording gedoen. Hoewel daar dus elemente uit die Victoriaanse en Eduardiaanse tydperke verlore gegaan het, is veel gewen daarin dat die huis nou 'n waardige dokument is van 'n tydperk wat in die dorpsgeskiedenis met 'n hoogtepunt saamhang. Meer nog, die inrigting is 'n spieëlbeeld van 'n kultuurlaag en volksgroep wat ten spyte van die gang van die Nywerheidsomwenteling elders, nog 'n suiwer inheemse en handgemaakte materiële kultuurerfenis nagelaat het. Uit 'n museum-opvoedkundige oogpunt bied dit ook die geleentheid om van die ou gebruike en bedrywe te laat herleef "tot stigting en lering" van die besoekers.

Omdat dit in die eerste plek 'n plaashuis was, geleë "aan den wagenweg", is die konteks van 'n plaasopstal so ver moontlik behou in die waenhuis-, stal- en tuiekamerkompleks, die smidswinkel, die prieel, die bome uit die tyd van die president, en die ringmuur. Die bewaring is dus ook hier konteksstueel gedoen en sover moontlik is 'n geheelbeeld behou en eerder 'n omgewing in die klein herskep as 'n alleenstaande, kontekslose gebou.

Die derde projek

Die Goetz-Fleischack-woning en buitegeboue was, net soos die President Pretoriusmuseum, 'n projek van die plaaslike ower-

heid. Die waarde van hierdie gebou is veral daarin geleë dat dit 'n voorbeeld is van die neoklassisistiese herlewingsstyl wat wêreldwyd voorgekom het, ook deur groot dele van Suid-Afrika, en veelvuldig in Potchefstroom. Tog het die voorbeelde hiervan in die Noorde al so min geword dat die styl dikwels die Karoostyl genoem word, asof dit uitsluitlik daar voorgekom het. Selfs net dat dit die enigste oorgeblewe voorbeeld in Potchefstroom is, kan al as genoeg rede vir restourasie aangevoer word. Daarbenewens is dit ook nog een van die eerste huise wat destyds aan die markplein opgerig is; die woning van die landdros van Potchefstroom wat 'n belangrike rol gespeel het by die Eerste Vryheidsoorlog van 1880; en met sy ligging direk aan die straat met die leivoor teenaan die leiklipstoep en die besondere gebruik van materiaal soos geelhout, katoendoekplafonne, riete onder 'n kleilaag en muurpapier waarvan nog stukkie gevind is, 'n wonderlike dokument om die dorpsgeskiedenis tasbaar te vergestalt. Dit is boonop so mooi geleë by een van die hoofingange van die dorp dat dit 'n groot bydrae lewer tot die visuele aantreklikheid daarvan.

In sy funksies as sentrum vir opvoeding en genieting bied die huis pragtige geleenthede met voorbeelde van ingevoerde meubels en voorwerpe van Brittanje en die Europese vasteland ná die Nywerheidsomwenteling. In vergelyking met die Pretorius-

museum se inheemse kultuur van dieselfde dekade bied dit baie interessante en wetenskaplike vergelykingsmoontlikhede, behalwe nog dat dit 'n verkonkretisering is van die kosmopolitiese bevolkingsamestelling van daardie tyd: in die onderhawige gesin se nabyfamilie was Duitsers, Swede, Britte en 'n aantal mense van verskillende stamlande wat al so lank in die Kaap gewoon het dat 'n mens hulle Boeremense sou kon noem.

Die huis met sy buitegeboue, gedeeltelik oorspronklike ringmuur en die oorblyfsels van die vrugteboord wat in 'n reisbeskrywing van die tydperk vermeld word, vorm 'n fraai geslote omgewinkie. Tog is dit baie jammer dat die groter konteks van die historiese markplein nie bewaar kon bly nie.

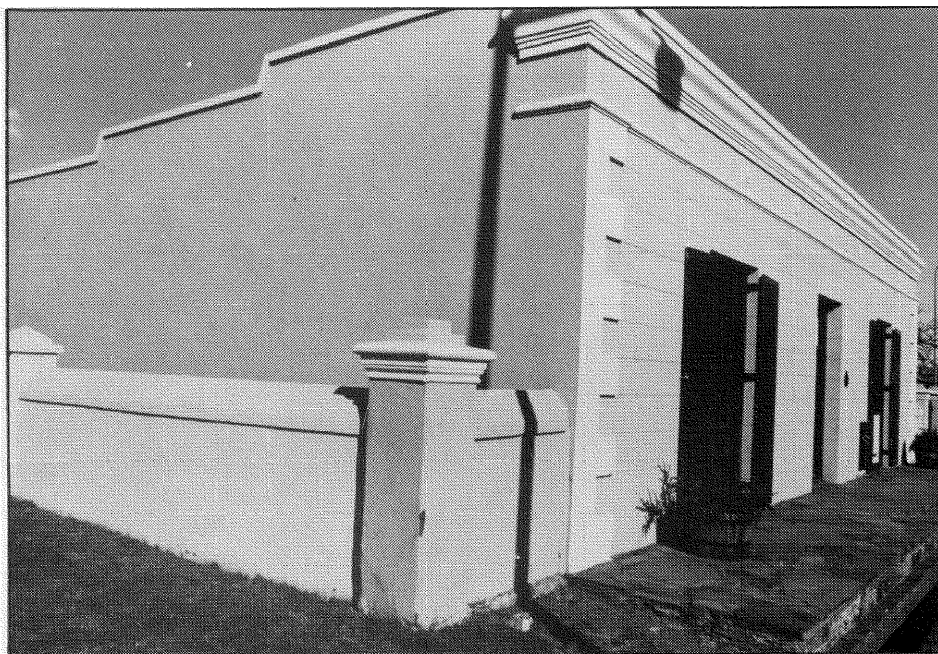
Wie moet restoureer — en hoe?

Tot dusver het die restaurasiegeskiedenis in Potchefstroom dus nog verloop met uiters noukeurige projekte, doelbewus bestem vir museumgebruik. Dit is waarskynlik daaraan toe te skryf dat soveel van die ander moontlikhede vir restaurasie by die groot publiek verbygegaan het, en dat restaurasie net gesien word as 'n duur maar half "nuttelose" taak van een of ander naamlose liggaam. So vele kere as nog een van die weinig oorblywende historiese strukture in gevaar verkeer, moes ek hoor, "Hulle be-

hoort regtig iets daaraan te doen", of, "Waarom restoureer hulle nie die plek nie?" Wie die naamlose "hulle" is, kon ek nog nooit vasstel nie; al wat duidelik was, is dat daar iewers van een of ander owerheid verwag word dat daar met 'n deus ex machina 'n wonderwerk verrig moet word, veral sonder koste vir die belastingbetaler!

Verder stem dit die bewaarder tot groot weemoed dat die eienaars en voogde van belangrike historiese geboue so lukraak daarmee omgaan. In die middel-sewentigerjare is daar byvoorbeeld herstelwerk aan die ou N.G. Moederkerk uitgevoer, en toe die planne bekend word, het ek en mnr Arend Müller ons bes gedoen om die Kerkraad te oorreed dat die voorgenome reparasies die karakter van die gebou sou beskadig. Ons stemmetjies en briewe aan die pers het egter geen uitwerking gehad nie, en die fraai ou kerk staan vandag onder sy monsteragtige dak van sintetiese teëls en met 'n siersteen-fondamentmuur. Op dieselfde wyse is die ou Nederduits-Hervormde Kerkplein, die historiese hart van Potchefstroom, ontsier deur onooglike sakegeboue aan weerskante van die kerk, OP DIE PLEIN! Dit het nog boonop gebeur teen die dorpsaanlegskema in, en teen bepalinge van die Stadsraad dat die geboue in simpatie met die kerk ontwerp moet word. Behalwe dat die geboue die kerk en die kerkplein ontsier, raak dit ook nog die hele historiese kompleks

Die gerestoureerde Goetz-Fleischack-woning.



Die eerste voorkoms van die Nederduits-Hervormde Kerk, ingewy 1866.

van die ou dorpskern wat as 'n eenheid behandel sou word, nl die Wesfasade van die plein met die ou Landdrost-, Post- en Telegraafkantoor (wat met sy twee aanliggende geboue as Nasionale gedenkwaardighede verklaar is), die Stadshuis en ou Carnegie-biblioteek, en die oostelike deel van die markplein wat reeds met die Goetz-Fleischack-huis bespreek is.

Voorbeelde van ou geboue wat deur onsimpatieke ontwikkeling ontsier is, kan vermenigvuldig word, soos die Mooirivierkerk wat nou letterlik in die skadu staan van Potch Towers en die eerste ou Gereformeerde Kerkie wat genadiglik behou is, maar nou oorweldig en visueel skeefgetrek deur die oordekte wandelgang wat hom aan die Jakobsleerkerk verbind.

In al hierdie dinge het die gemeenskap nie van hom laat hoor nie, en altyd maar weer die verantwoordelikheid op die naamlose "hulle" laat afkom. En toe, meteens, het daar 'n kentering in die vreemde apatie ingetree — met die vierde restourasieprojek, dié van die W.D Pretorius-huis.

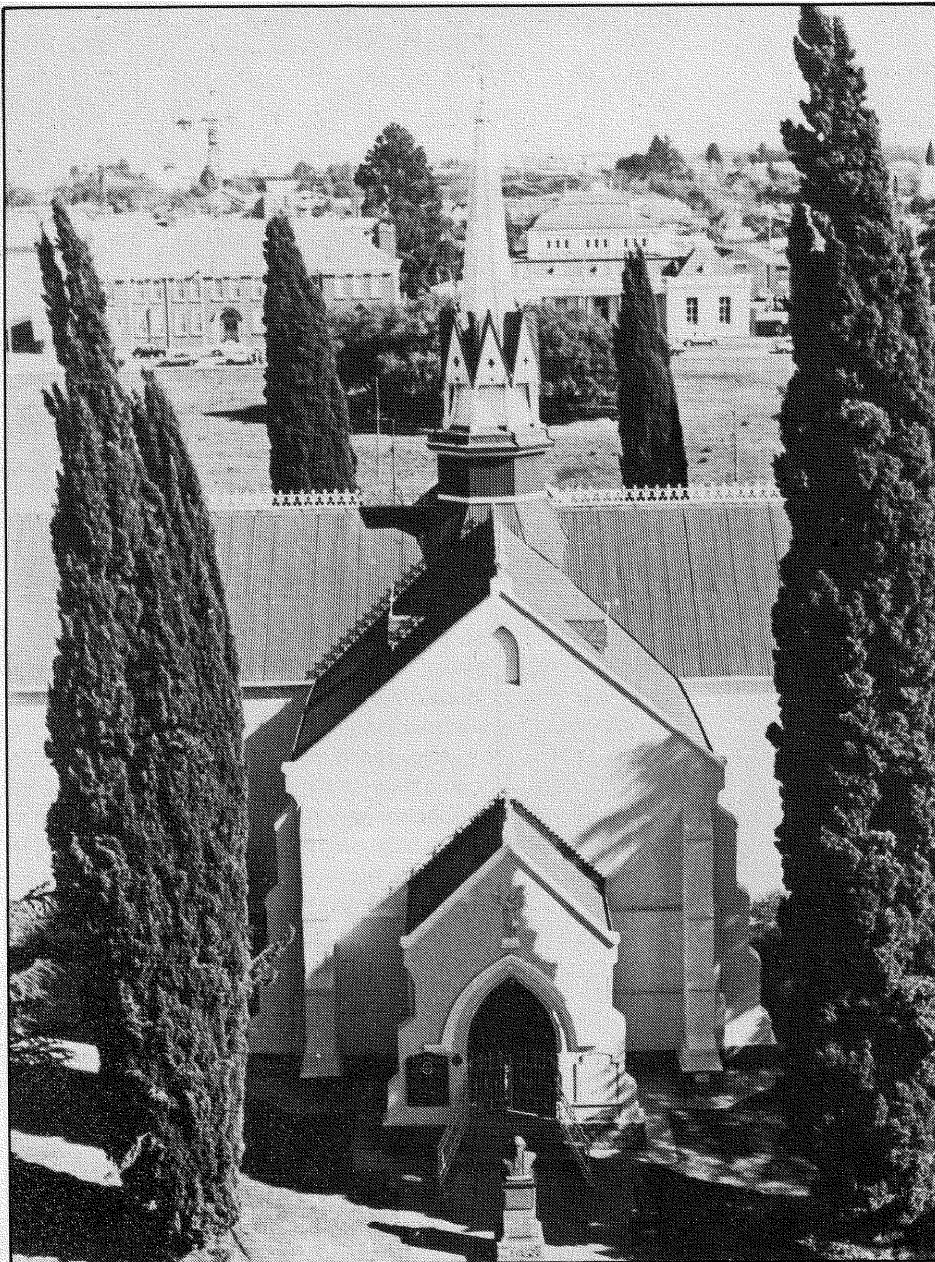
Die gemeenskap tree toe

Dit het alles begin met die bemiddeling van 'n belangstellende familielid, maar hy het daarin geslaag om die gemeenskap te mobiliseer op 'n stadium toe 'n ontwikkelaar alreeds voltooide planne gehad het vir sy woonstelkompleks. Op 'n meesleurende wyse het prof Frans Pretorius die medewerking van die Stads-

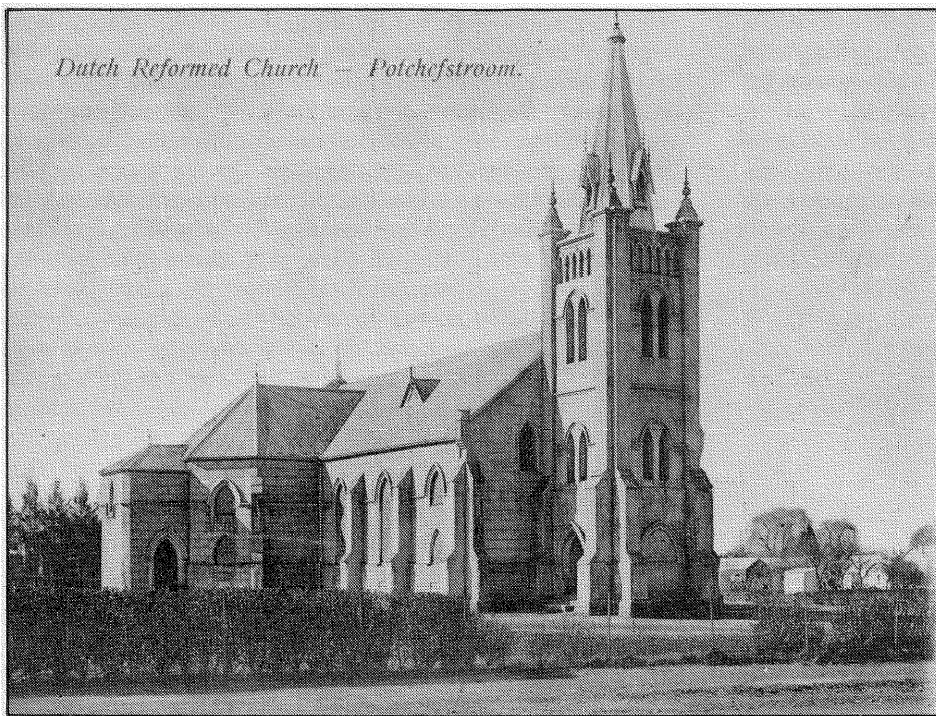
raad gekry; die medewerking van die eienaar; hy het die firma Bruinette, Kruger en Stofberg geïnteresseerd gekry, en dit het daarop uitgeloop dat die projek deur hierdie firma, wat hulle bewaringsbewustheid ook al elders tasbaar getoon het, bekostig is en tans as hulle Potchefstroomse kantoor benut word.

So eenvoudig het die proses nou ook nie verloop nie, want meer mense en instansies is in die proses gemobiliseer! Die Potchefstroomse Museum was behulpsaam met die eerste fase van navorsing. Groot opwinding het geheers toe vasgestel is dat die eerste transportnemer van die eiendom die Voortrekker Cornelis Janse Uys was. Later is ek en Elize Labuschagne ook "gemobiliseer" en in ons vrye tyd op die allerkoudste winter-Saterdag het ons die struktuurondersoek gedoen — en is vergoed vir ons moeite met die wonderlike ontdekking dat die kern van die huis veel ouer is as die fasadedatum van 1888 (dit was die reparasie- en aanboudatum) en dat ons in der waarheid met 'n regte egte Voortrekkerhuisie besig was. Wonderlike materiaal en tegnieke kon op die wyse gedokumenteer word.

Hierdie samewerking tussen 'n verskeidenheid persone het tot gevolg gehad dat hierdie projek die eerste in Potchefstroom is waar 'n volwaardige restourasieprojek poog om 'n sintese te vind tussen die behoeftes van 'n nuwe bestemming in 'n nuwe tydperk, maar met die grootste moontlike respek vir die oue. Dit het die belangrike uitwerking op die restourasiebeleid gehad dat die historiese belangrike pioniershuisievoorkoms nie as uitgangs-

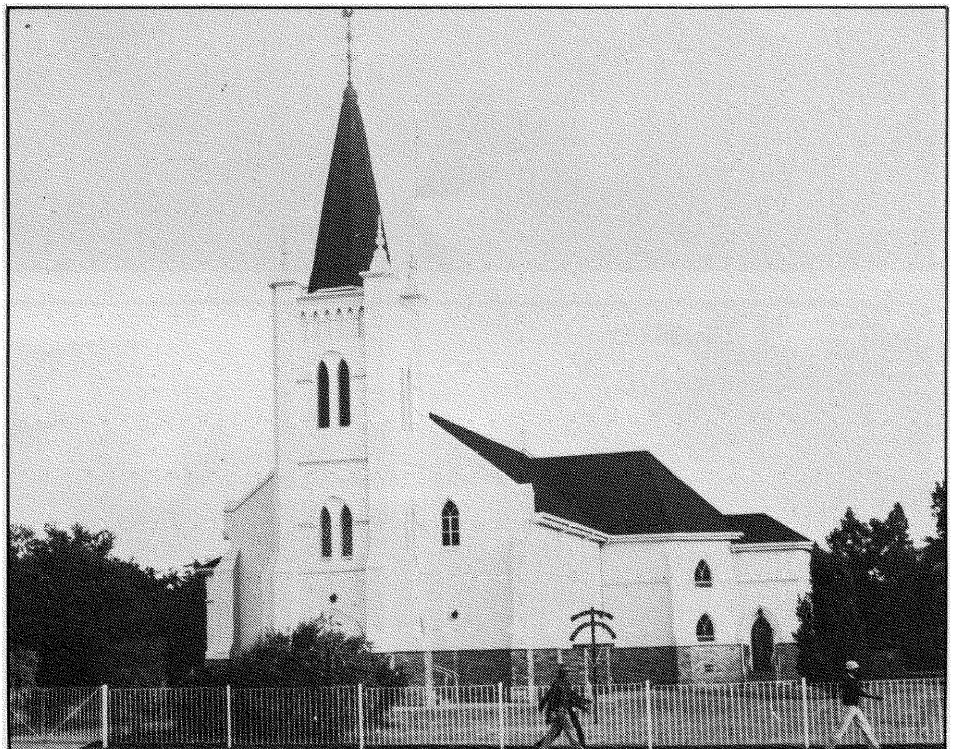


Die huidige voorkoms van die Nederduits-Hervormde Kerk, soos dit in 1982 verander en opgeknip is. Dit is in 1952 en weer in 1982 gerestoureer. Die Landdrost-, Post en Telegraafkantoor is op die agtergrond te sien. Die kerkgebou word nou deur twee sakegeboue ingesluit, een aan sy noorde- en een aan sy suidekant, op die kerkplein.



Die N.G. Kerk (Moedergemeente), opgerig 1893-7 op 'n poskaart van 1909.

Hierdie eietydse foto van die N.G. Kerk toon hoe daar deur onoordeelkundige onderhoud heelwat van die mooi besonderhede, veral toringversierings en pleisterdetail, verdwyn het. Die swaar teëldak ondersteun nie meer die neogotiese lyne soos die sink gedoen het nie, en die siersteen-fundamentmuur se horisontale beklemtoning vererger hierdie visuele versteuring.



punt gedien het nie, deels omdat sekere fundamentele gegewens soos die voorkoms en konstruksie van die gewels en dak na die 1888-aanbouings nie agterhaal kon word nie. Verdere faktore wat op hierdie beleid 'n invloed gehad het, was dat dit prof Pretorius se familietydperk sou uitwis, en laastens het die eienaar die volle akkommodasie nodig gehad.

Daar is verder voorsiening gemaak vir die behoeftes van die nuwe eienaar in die vorm van toiletgeriewe, en wanneer die beoogde restaurant voltooi word, word outentieke elemente soos die krip van boekenhout behou, tesame met die korrekte muurafwerkings en -kleure, maar die vloer sal om praktiese redes nie as grondvloer behou word nie. Venster- en deuropeninge word in hul oorspronklike ruwe voorkoms behou, maar sal met groot plate veiligheidsglas bedek word ter wille van beveiliging en die doeltreffende werking van die lugversorgingsinstallasie. 'n Deel van die restaurasie word beplan as rekonstruksie — van die gesloopte waenhuis — wat die konteks sal voltooi en as nuttige akkommodasie gebruik kan word.

Ek glo dat hierdie projek 'n deurbraak was in Potchefstroom. Die personeel van hierdie firma "woon" sielsgelukkig in hul karaktervolle kantoor, en die publisiteit wat die projek geniet het, het 'n bewuswording geskep van twee belangrike sake, nl. dat restaurasie nie die uitsluitlike taak van die owerheid is nie, en dat alle gerestoureerde geboue nie museums hoef te word nie, maar dat dit nuttig vir desnoods nuwe funksies gebruik kan word. Ek glo ook dat die restaurasiebeleid en die uitvoering daarvan 'n gelukkige huwelik is tussen bewaring en nuwe funksionaliteit.

Nie noodwendig in navolging van hierdie projek nie, maar dalk tog as gevolg van 'n nuwe bewuswording van die moontlikhede van restaurasie, volg daar nou die behoud en herbenutting van 'n groep van drie huise in Lombardstraat. Hierdie hele stuk gebied wat die groot ou erwe en die drie fraai Eduardiaanse huise sou insluit, was kant en klaar bestem vir 'n parkeergebied. Gelukkig het die R.N.G. hier ingetree met 'n tydelike noodverklaring. Dit het genoeg tyd voorsien vir die pragtige optrede van

bewaringsbewuste individue en professionele firmas in die gemeenskap, wat die eiendomme in 'n japtrap gekoop het — en nie hulpeloos gesit en wag het vir 'n naamlose wonderwerk om die mooi straatbeeld te red nie.

Die huise is tans in verskillende fases van restourasie en grade van rehabilitasie. Die Argitekshuis is deur Nardus Conradie en Arend Müller vir hulle firma gerestoureer met noukeurige ondersoek van die struktuur en afwerkings, met slegs enkele toegewings vir die nuwe funksionele benutting. Die buitekant is voltooi, en binne is daar nog enkele afwerkings soos plakpapier en die verdere bekleding van die vensters wat beplan wou. Olënhuis is aan die binnekant voltooi en betrek, maar die finale buiteafwerkings volg nog. Uit 'n oogpunt van rehabilitasie is die middelste huis miskien die interessantste: dit is in sy "verwaar-

loosde" tydperk in die middel verdeel, en die verdeling is behou omdat dit bruikbaar is vir die twee firmas wat dit gesamentlik gebruik. Die een helfte word beplan om in die periode afgewerk te word, terwyl die ander helfte van binne met Hi-tech ingerig is en verrassend geslaagd "werk" saam met die redelik outentieke buitekant. Ook hier getuig die eienaars van die huise graag van die aangename kantoorakkommodasie, en dit blyk dat hul kliënte dit geniet om die professionele lui hier te besoek. In plaas daarvan dat hier 'n siellose dooie stuk plaveisel vir parkering geskep is, is die gerestoureerde kompleks nou 'n aanwys vir die dorp, want die straatbeeld van die drie huise digby die sentrale sakekern is baie aantreklik en het 'n besonder rustige skaal vanweë die enkelverdiepingstruktuur. Verder het die eienaars elkeen 'n deel van die groot ou erwe (wat vir die nuwe bestem-



Die kerkgebou van die Berlynse Sendinggenootskap, opgerig 1872-5 volgens 'n poskaart met Kerswense van pastor Kohl aan A R Fleischack.



Megan Anderson – Omgewingsinvloedbeheerbeampte, Palmiet-pompopgaarskema

mings onnodig is) afgestaan vir parkering, wat daardie nood verlig en tog nog 'n stuk voortuin by elke huis laat.

Dieselfde beginsel van gemeenskapsbetrokkenheid, nuwe funksionele bestemming met inagnome van historiese en strukturele outentisiteit word sover moontlik reeds beoog vir 'n toekomstige projek wat nou reeds in sy beginstaduim is, nl. die ou Berlynse Sendingkompleks. Hopelik sal die pragtige koloniaal-

uitgevoerde Neogotiese kerkie met sy pastorie, koetshuis en skoolkamertjie na restourasie as kuns- en kultuursentrum kan funksioneer. Ook hier is die geboukompleks 'n historiese omgewing in die klein omdat die geboue so goed op mekaar inspeel en mekaar komplementeer.

In haar gedig **Potchefstroom** vang Ina Rousseau die atmosfeer van die ou kerkie in die laat veertigerjare tydens 'n storm

Onder die bestaande sinkdak van die pastorie van die Berlynse Sendingkerk is die ou grasdak nog in posisie.



Dis fyntjies- trap om die fynbos.

Wanneer 'n mens in die Kogelberg in die ongerepte fynbos staan en die konstruksie van 'n reuse-hidroëlektriese aanleg aanskou, is dit onmoontlik om nie beskermend te voel oor Moeder Natuur se juwele nie.

Hier by Evkom glo ons dat, hoewel ons Suid-Afrika se hulpbronne moet ontwikkel, ons nie skade aan die land se natuurskoon moet aanrig nie. Daarom lig ons elke persoon by die Palmiet-pompopgaarskema en ander konstruksierreine deeglik in oor die onskatbare waarde van die natuur. By Palmiet het Evkom ook sy tegnologie met die fynbos-omgewing geïntegreer en die voortbestaan daarvan verder verseker deur die aanstelling van 'n onafhanklike omgewingsinvloed-beheerbeampte. Want konstruksieprojekte kom en gaan, maar wanneer fynbos vergaan, is dit vir altyd verlore.

Dit is hoe Evkom se benadering tot die omgewing werk. Dit maak nie saak waar konstruksie beplan word nie; omgewingsopnames identifiseer waardevolle natuurlike hulpbronne, insluitende plant- en dierelewe, vir beskerming – soos toe die "Ouvolk"-

akkedisie by Majuba-kragstasie hervestig is.

Saaddraende bogrond word bewaar en ná konstruksie weer teruggeplaas om sodoende die natuurlike plantegroei van die gebied asook die grondgebruikpotensiaal te handhaaf. Vullis word beheer sodat dit nie ongewenste diere lok nie. Ons voorkom ook besoedeling en beskerm voëls wat in kragmaste nesmaak.

Al is ons hoof funksie dus om elektrisiteit aan 'n snel groeiende Suid-Afrika te voorsien, sorg ons ook vir daardie tye wanneer u graag die stadsliggies vir die wildernis wil verruil.

As u meer wil weet oor Evkom se omgewingsprogramme, skryf aan Die Kommunikasiebestuurder, Evkom, Posbus 1091, Johannesburg 2000.



Al ons energie vir u.

soos volg vas:

Grys duiwe veer onrustig oor
die Duitse sendingkerk:
Daarbinne is die blomme dood,
die dag tot skemergrou gedoof.
Die Christus van mopanihout
hang weerloos, met geboë hoof . . .

Dit is moeilik om te glo dat 'n voormalige eienaar dit oorweeg
het om die gebou vir 'n disko te gebruik!

. . . en vorentoe

Die les wat uit hierdie terugskoue spreek vir die toekoms, is duidelik: vir sinvolle bewaring is dit nodig dat gemeenskapsbetrokkenheid ten volle ontwikkel en benut moet word. Vir dié doel is dit nodig dat mense hoe langer hoe meer sal besef dat geres-toureerde geboue met groot vrug hergebruik kan word, al is dit dan vir ander bestemmings as wat met die aanvanklike oprigting beoog is. Sulke restourasies verg kundigheid en vindingrykheid van die argitek en kultuurhistoriese adviseur, en ook skeppende, vindingryke visie om die funksies van die nuwe bestemming te kan vervul sonder om die styl of historisiteit geweld aan te doen.

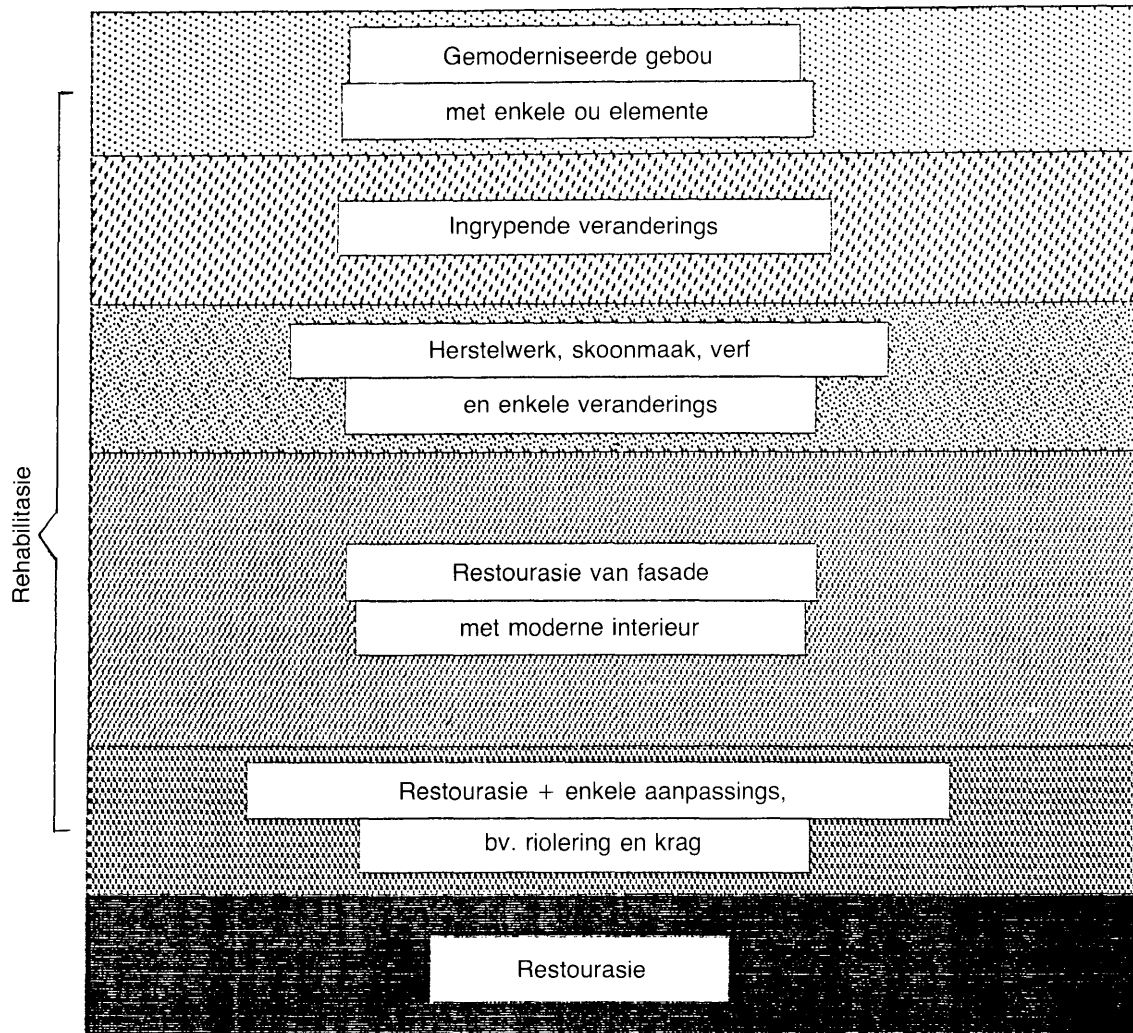
As 'n mens kyk na die meegaande skematiese voorstelling van die spektrum vanaf puristiese restourasie vir museumgebruik tot by algehele vernuwing, is dit duidelik dat vir hierdie

soort benutting 'n aantal opsies oop is. Eintlik is net die twee aan die uiteindes van die skaal onderskeidelik onuitvoerbaar en onwenslik. Dit sal egter gewens bly om, met inagnome van die waarde van die gebou, liever so getrou moontlik die oorspronklike voorkoms na te streef.

Soos oral waar die mens in gehoorsaming van die kultuurgebod deur middel van sy skeppende gees die materiële wêreld beheers, is sy skepping altyd ondergeskik aan die mens self. So kan 'n kringloop voorgestel word wat die beboude omgewing betref: die mens skep die gebou — die gebou bly 'n behoudende skakel — die gebou kry deur 'n nuwe funksie weer waarde vir die mens, maar nou met die nuwe dimensie van 'n verkonkretisering van die mooie uit die skeppings van die verlede.

Daar is tans op baie lewensterreine 'n beweging weg van die hoë tegnologie. Die mens soek na alternatiewe, nader aan die natuur en nader aan die skaal van die mens self. Op dié manier vorm die bewaring van die eenvoudiger en mensliker tradisie 'n beter leef- en werkomgewing. Alternatiewe funksies vir ou geboue bring die erfenis weer terug na die hedendaagse mens, en dan gaan dit nie soveel om die gebou as sodanig nie, maar die bewaarde gebou in diens van die mens. Dit is dwaasheid om aan die bewaring van 'n gebou te begin werk sonder om allereers die nuwe funksies en doelmatigheid daarvan vir die mens te bepaal.

Foto's: Met erkenning aan die Potchefstroomse Museum.



ART NOUVEAU IN OUDTSHOORN

A. Holtzhausen
C.P. Nel-Museum



In artikels wat Oudtshoorn se volstruisveerpaleise en ander geboue beskryf, word die term "Art Nouveau" dikwels genoem wat vir die leek heel vreemd mag klink. In hierdie artikel word hierdie term aan die leser bekend gestel en hoe dit van toepassing is op die argitektuur van Oudtshoorn en die Klein Karoo.

Parys

Art Nouveau is 'n term wat gebruik word vir 'n internasionale kunstyl wat tussen 1895-1905 gefloreer het. Dit is vernoem na 'n winkel in Parys wat moderne voorwerpe en kunswerke verkoop het, die "Maison de L' Art Nouveau". In Duitsland is dit Jugendstil genoem, in Oostenryk Sezessionsstil en in Spanje Modernista. Soos so dikwels die geval in die kunstgeskiedenis, was dit verset of protes teen bestaande ordes en gebruike wat tot verskillende nuwe stylperiodes gelei het. Art Nouveau was geen uitsondering nie in 'n tydperk waarin die steriele oplewing van kontemporêre kuns en argitektuur die industriële tegnologie en massaproduksie van die 19de eeu weerspieël het.

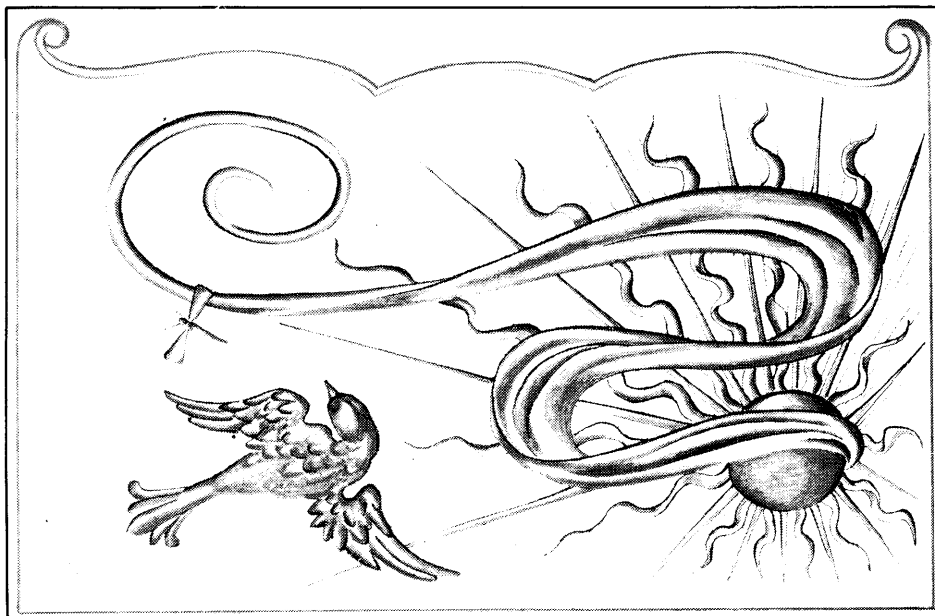


Fig. 1 Die kenmerkende "whiplash line" van Art Nouveau spreek vanself in hierdie skets van 'n pragtige gietysterkaggel in "Foster's Folley" (1904)

William Morris

Reeds in 1861 het die Engelse "Arts and Crafts"-beweging onder leiding van die

digter, kunstenaar en vakman William Morris, gepoog om die skeiding tussen werk en plesier en kuns en vakmanskap wat daardeur ontstaan het, te herenig. Die oplossing is gesoek in 'n terugkeer tot die natuur as konsep en handvaardigheid as middel tot die uitbeelding daarvan. Die gevolg was organiese vorms weergegee in 'n hoogs dekoratiewe styl met sterk fantasie-elemente.

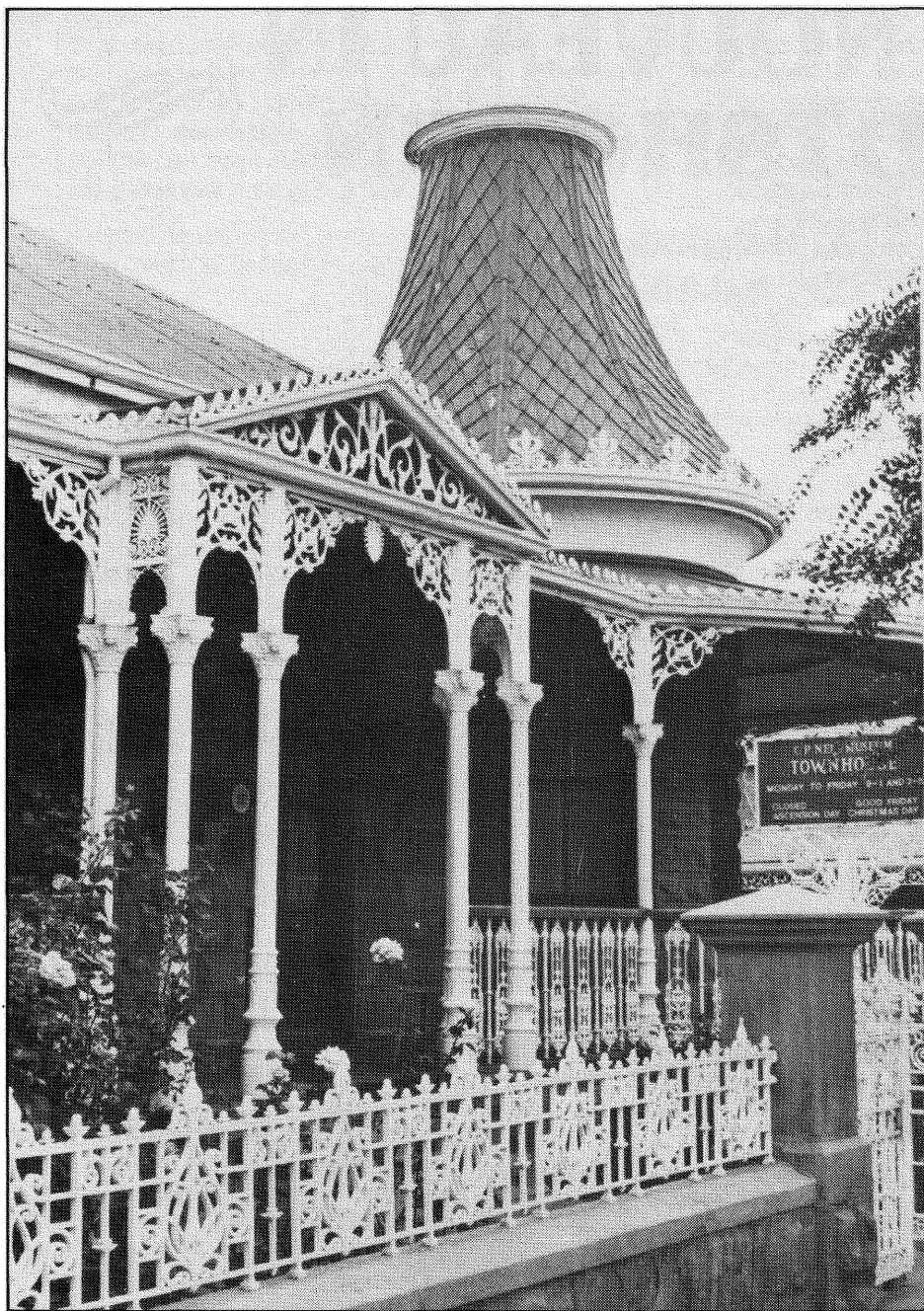
Kenmerkend hiervan is die klem op 'n dinamiese, vloeiende lyn, in Engels beter bekend as die "whiplash line". Seegras, blomme, Franse "Fleur de lis" (lis = lelie), rankplante, golwende haarlokke en vlamme was algemene motiewe wat nie alleen in beeldende kuns gebruik is nie, maar ook in argitektuur, meubels, muurpapier, plakkaat- en tekstielontwerp, glas, keramiek, boekillustrasies, selfs juwele en vrouemodes.

Volstruisvere

Omdat volstruisboere, verehandelaars en handelaars van die Klein Karoo met die draai van die eeu soveel ongewone welvaart beleef het met die uitvoer van volstruisvere, het hulle so te sê gewedwyer om huise te bou, die een groter en weelderiger as die ander. Die hoër inkomste uit



Fig. 2 'n Tipiese voorbeeld van 'n plantagtige Art Nouveau-muurpapierontwerp afkomstig uit die ou Standardbank (1904)



Die Dorpshuismuseum in Hoogstraat, Oudtshoorn (1904). Klem op dekorasie en fantasie as 'n Art Nouveau-kenmerk word mooi uitgebeeld in die oordadige kant-gietysterwerk aan die huis.

blare in gietyster versier die dakspitse, torings, dakrante, balkonrelings en tralieheining van hierdie wonings. Die fantasie-element daarvan word beklemtoon deur die kontras van spierwit of roomwit fyn "gietysterkant" teen 'n agtergrond van 'n blou hemel, rooi of groen dakke en sandkleurige, ruwe klipmure. Dit is egter slegs die oordadig versierde geheelbeeld wat Art Nouveau in karakter is en nie die gietysterontwerpe self nie, wat eerder klassiek en Victoriaans is. Slegs Sladowskihuis se traliewerk is tipies Art Nouveau met sy leliemotief in vloeiende, lineêre golfpatrone. Dieselfde ontwerp versier 'n ou gedeelte van die Queenshotel langs die C.P. Nel-Museum (sien foto). Interessant van hierdie heining is die kombinasie van rye reguit, vertikale lyne afgewissel met die organiese, slap kurwes van leliemotiewe.

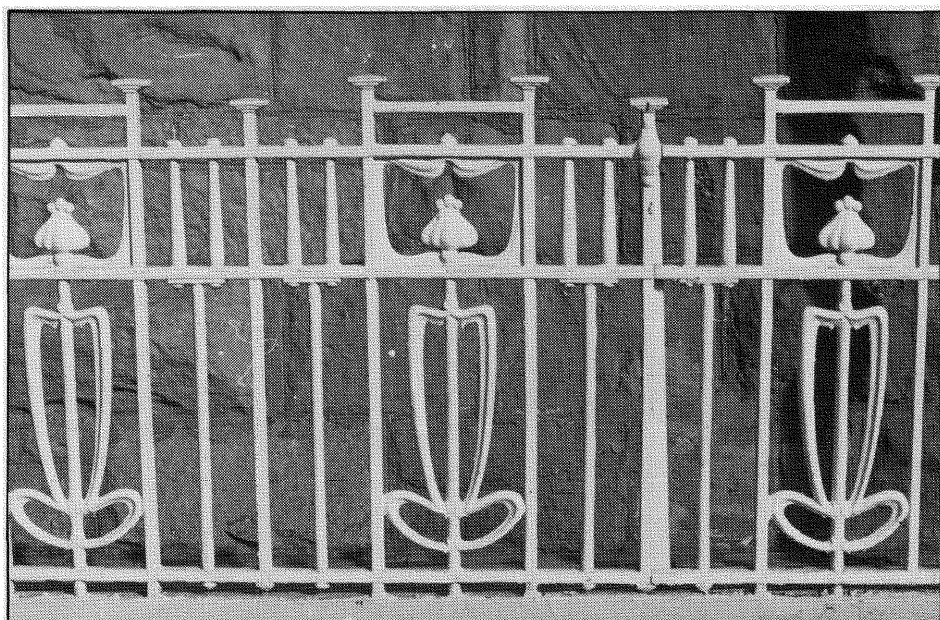
Kleur en loodglasvensters

'n Kombinasie van eenvoudige organiese en geometriese lynontwerpe was ook ideaal vir gekleurde loodglasvensters en -deure. Bogenoemde drie huise, asook baie ander op die dorp en op plase in die omgewing, spog met hierdie pragtige Art Nouveau-karaktertrek. Die dekoratiewe gebruik van plat vlakke, helder kleure en dinamiese lyn was geïnspireer deur die invloed van Japanese drukwerk en Chinese en Japanese keramiekontwerpe. Dikwels was die tema gebaseer op simbolistiese skilderkuns. Blomme, voëltjies en skoen-

belasting het ook plaaslike owerhede die geleentheid gegee om ewe imposante openbare geboue op te rig, waarvan die ou Seuns-Hoërskool en huidige C.P. Nel-Museum goeie voorbeelde is. Gereelde kontak met die buiteland deur uit- en invoerhandel het outomaties ook die Art Nouveau-styl na Oudtshoorn gebring.

Gietyster: Dekorاسie en Fantasie

Die Dorpshuismuseum in Hoogstraat (1904) en Gottlandhuis (1903) en Sladowskihuis (1907) in Baron Van Reede-straat, is goeie voorbeelde wat die karaktertrekke van Art Nouveau verteenwoordig. Een daarvan is die klem op dekorasie en fantasie. Die invloed van die Amerikaanse argitek, Louis Sullivan (1856-1924) kan ook hier van toepassing wees in sy siening dat dekorasie en ornamentele elemente die struktuur van 'n gebou moet beklemtoon. Plantagtige krulle, blomme, stingels en



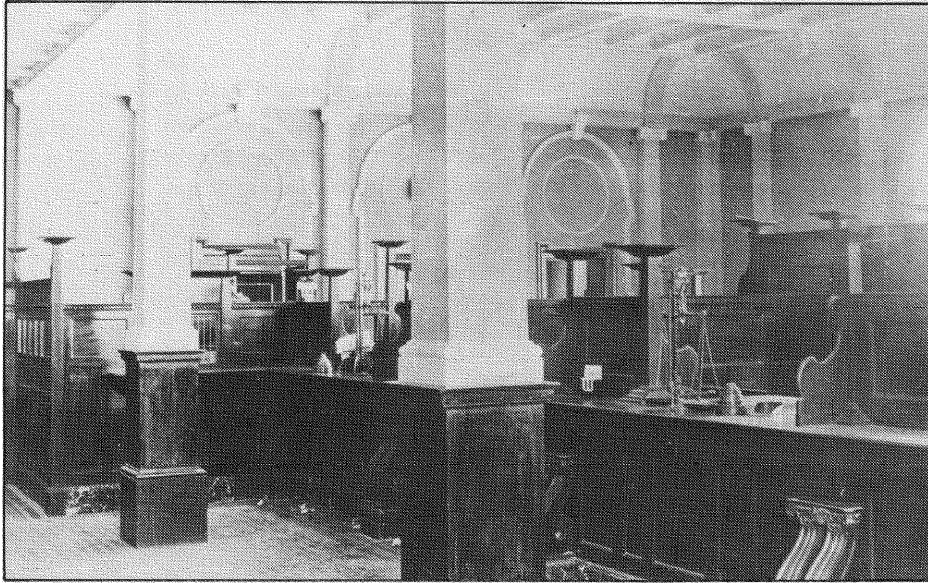
Gietystertraliewerk in die Art Nouveau-styl met 'n leliemotief voor die Queenshotel, Oudtshoorn.

lappervlerke was gewild, ook heeltemal abstrakte dekoratiewe patrone. 'n Uitsonderlik mooi voorbeeld hiervan is die voordeur met sypanele en bolig van die J. Nochamsonhuis in Hoogstraat (1912) wat tans in woonsteleenhede omskep is. Semi-abstrakte patrone in dinamiese, organiese vloeiende lyne en plat vlakke bloedrooi, pers, blou, lig- en donkergroen kleure laat die besoeker aan hierdie huis met die in-

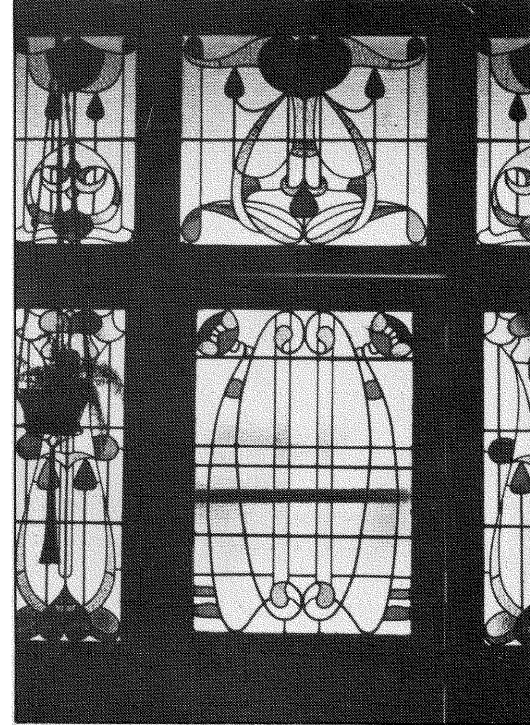
trapslag sprakeloos van verwondering. Dit verteenwoordig 'n verdere stylkenmerk van Art Nouveau, naamlik die gebruik van kleur as dekoratiewe element in argitektuur.

Muurpapier

Kleur as dekoratiewe element was ook toepaslik op die gebruik van muurpapier



Die houttoonbankke binne die Standardbankgebou (1904) met hulle regop pilaartjies gekroon met ver uitstekende platformpies.



Pragtige Art Nouveau-loodglasvensters van die voordeur met sypanele en bolig van die Nochamsonhuis (1912) in Hoogstraat. 'n Kaleidoskoop van bloedrooi, pers, blou, lig- en donkergroen gekleurde glas.

VANDAG GEBRUIK MEER AS 80% VAN AL VOLKSKAS SE KLIËNTE GEEN ANDER BANK NIE*

Ons maak nie beloftes nie.
Ons voeg die daad by die woord.

As ons al die bankbehoefte van soveel van ons kliënte kan bevredig, sal ons dit nie ook vir jou kan doen nie?

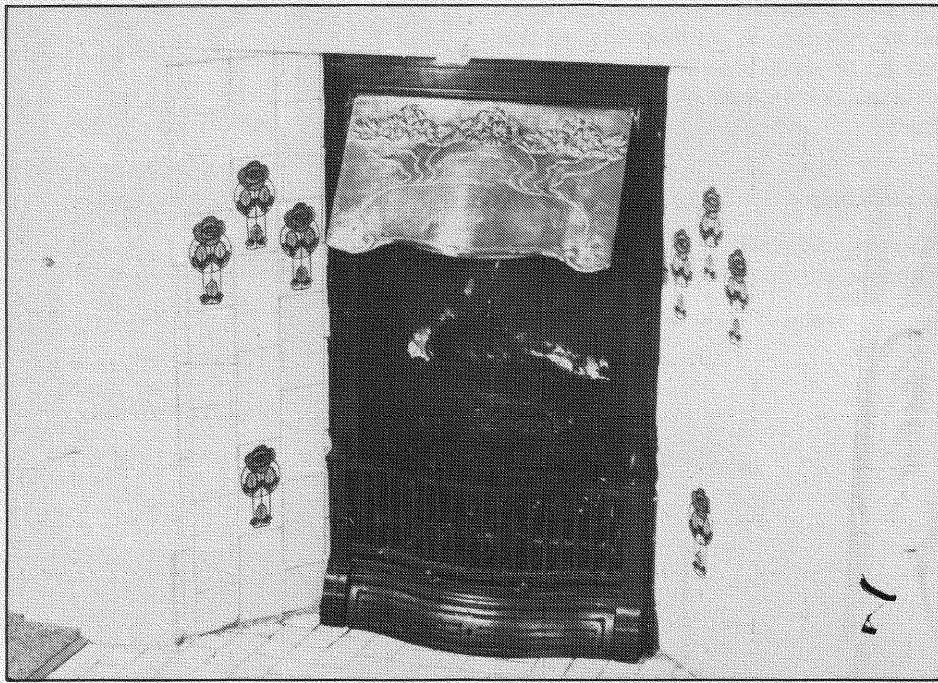
*Onafhanklike navorsing het getoon dat meer as 8 uit 10 Volkskas-kliënte al hulle banksake by Volkskas doen.



Jou bankgenoot deur dik en dun.

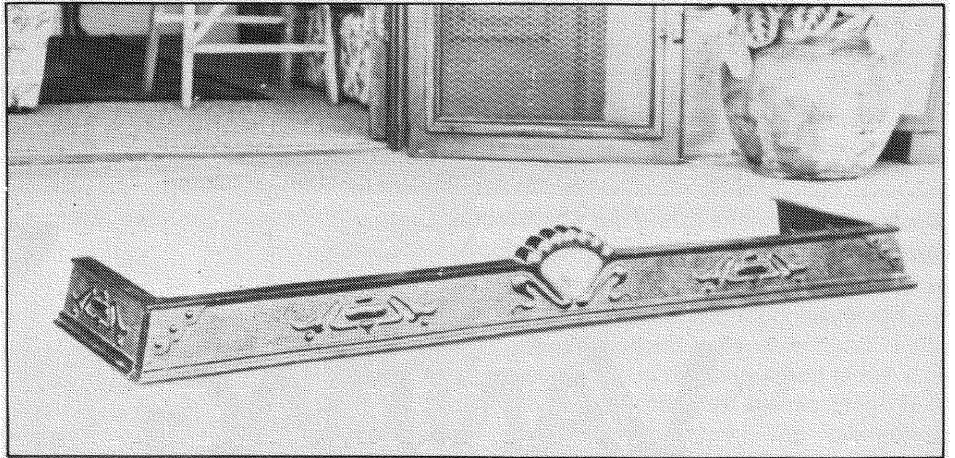
Volkskas Beperk (Geregistreerde Bank)

McCANN-DeVILLIERS 203007/2

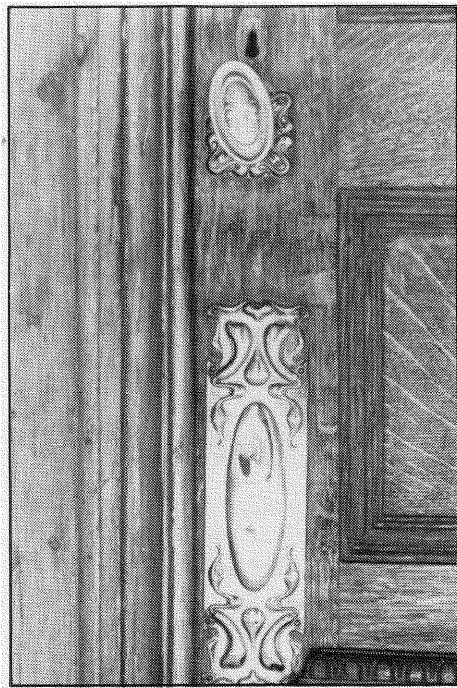


(a) Organiese Art Nouveau-blomontwerpe versier die koperkaggelkap van die pragtige gietysterkaggel in die plaashuis Onverwacht, terwyl die blomme op die teëls weerskante in 'n meer stilisties Art Nouveau-ontwerp uitgevoer is. Die teëls is liggeel, met bloedrooi rose en blare in groen skakerings.

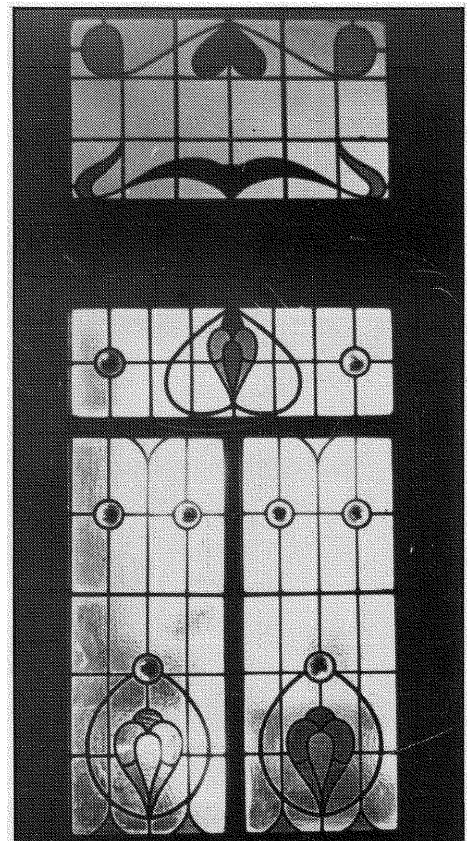
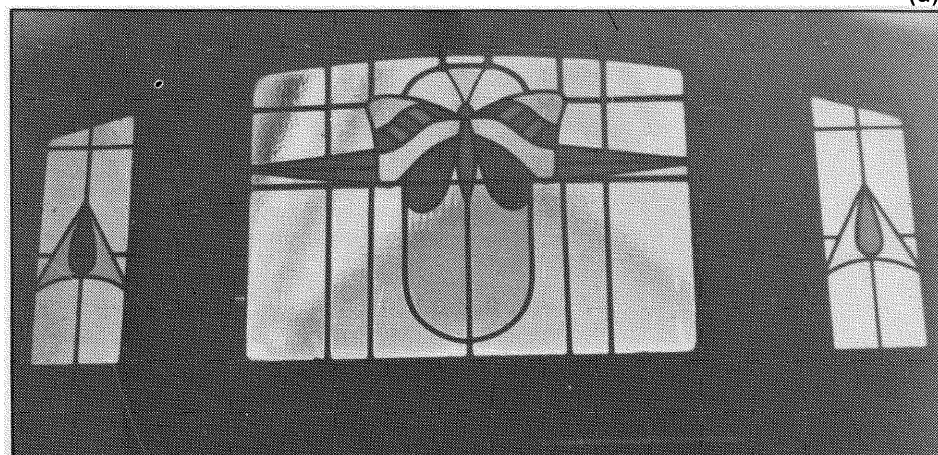
(b) 'n Gietysterkaggelrand met Art Nouveau-ontwerpe afkomstig uit huis La Hermosa in Adderleystraat.



(c) 'n Geelkoperdeurplaat en deurknop in vloeiende, organiese Art Nouveau-ontwerp.



(d-g) Kleurvolle Art Nouveau-loodglasontwerpe, alles in huis "La Hermosa" in Adderleystraat.

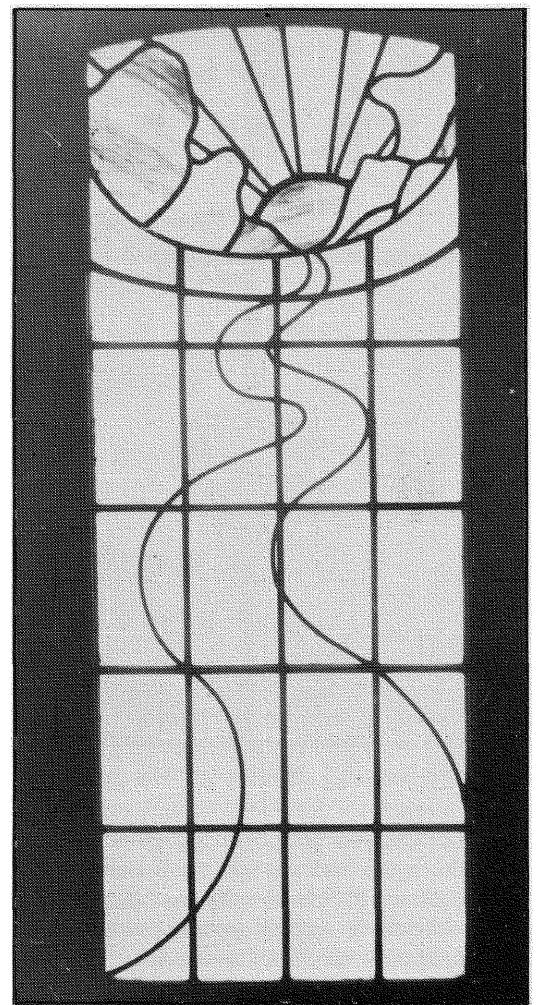




(g)

met Art Nouveau-ontwerpe vir binnenshuisversiering. Voorbeelde daarvan in hulle oorspronklike staat in huise in Oudtshoorn is vandag haas onverkrygbaar, maar redelike stukke en flenters word in die C.P. Nel-Museum vir navorsing bewaar. So is daar byvoorbeeld 'n pragtige stuk met 'n landskaptoneeltjie bestaande uit vertikale bruin boomstamme wat verder weerkaats in kronkelende rivierlope, 'n lae gegolfde heuwelrand as horisonlyn en gekroon met groen struik. Plat vlakke olyf-

(d-g) Kleurvolle Art Nouveau-loodglasontwerpe, alles in huis "La Hermosa" in Adlerleystraat.



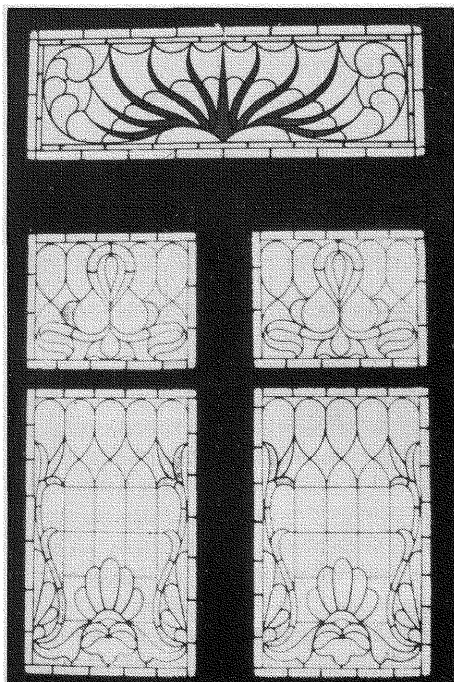
(f)

groen in verskillende skakerings kontrasteer sterk teen 'n heldergeel hemelruim. Die ontwerp self is tipies Art Nouveau met vloeiende, organiese gestileerde lyne. Buiten kleur is dit juis ook die hoogs lineêre, dekoratiewe plantagtige ontwerpe van Art Nouveau met 'n sensuele ondertoon wat ten beste in muurpapier as argitektoniese element geïllustreer kon word. (Sien skets van muurpapiermonster.)

beelde daarvan word veral aan openbare geboue gesien.

Kroonlyste

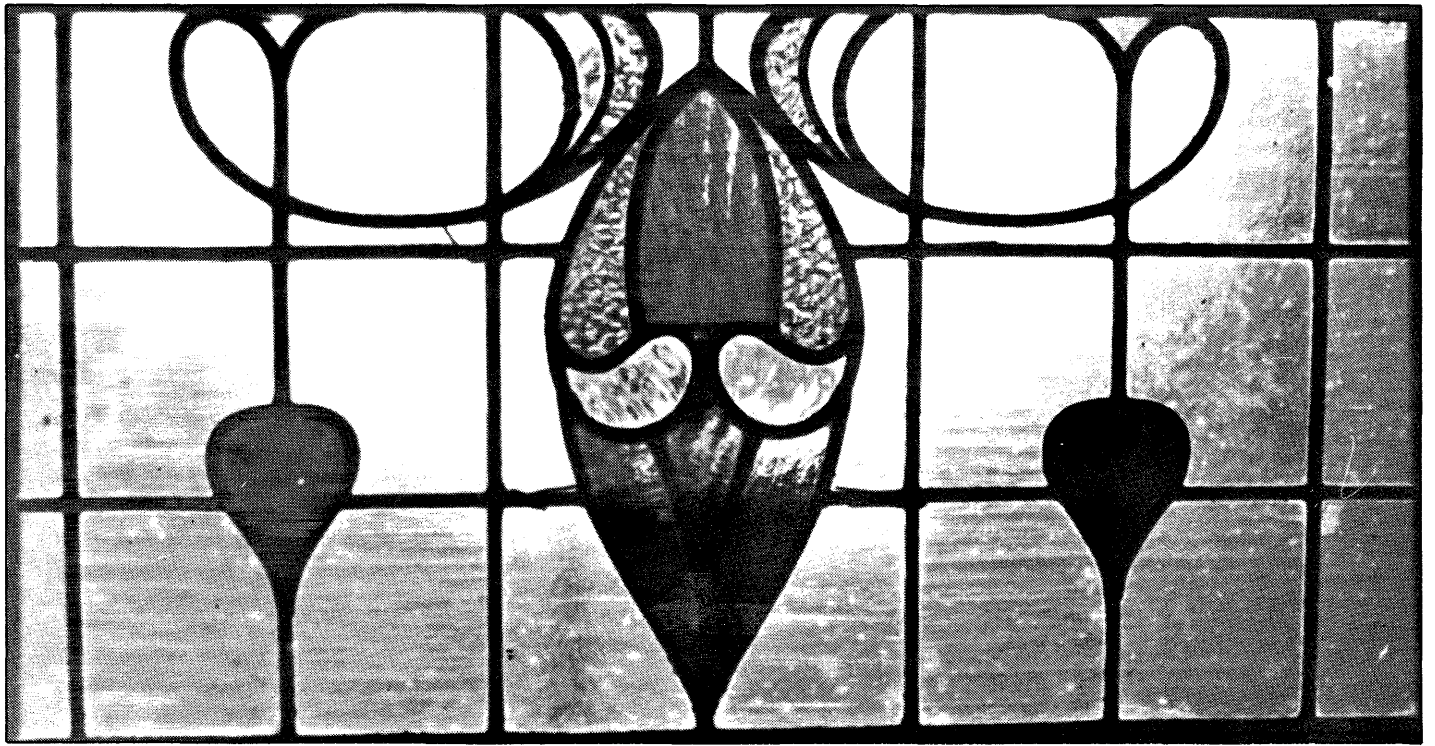
'n Baie spesifieke abstrakte Art Nouveau-stylenmerk kom hierin voor, naamlik lang of kort vierkantige pilaartjies gekroon met 'n baie plat, projekterende platform, gewoonlik op die kroonlyste van 'n gebou. By die Standardbank-gebou in Kerkstraat (1904) word dit bokant die twee groot syvensters aangetref. Hierdie stylenmerk kan teruggevoer word na die Skotse argitek Arthur Mackmurdo (1851-1942) wat dit as 'n persoonlike stylenmerk in sy argitektuur gebruik het. (Die Reid-broers van Kaapstad wat verantwoordelik was vir die ontwerp van die Standardbankgebou, was tydgenote van Mackmurdo en het oorspronklik van Plymouth in Engeland gekom. Hulle het dus ongetwyfeld hierdie stylenmerk van Mackmurdo van hom "geleen" en op hulle eie argitektuur toegepas.) 'n Interessante feit is dat die houttoonbanke binne die Standardbankgebou presies dieselfde stylenmerk toon. Op meegaande foto is die lang dun "pilaartjies", afgeplat met ver uitstekende platformpies, duidelik sigbaar. Dat dit 'n spesifieke Art Nouveau-stylenmerk geword het, kan bevestig word deur weer te kyk na die gietystertraliewerk van die Queenshotel en Sladowskihuis. Die boonste derde



(h) Deur- en boligvensters met loodglas van die Schoeman-woning wat tans as "Die Proefplaas" bekend staan. Hierdie kleurvolle vensters se buitekant is omllyn met koper in plaas van lood.

Sandsteen

Nog 'n stylenmerk van Art Nouveau is die gebruik van natuurlike boumateriale en soliede konstruksie in die argitektuur, as reaksie teen massaproduksiegeboue van staal en beslagbeton van die 19de eeu. Dit sou dus handvaardigheid en vakmanskap, gekombineer met kuns, bevorder. Oudtshoorn se ou argitektuur voldoen aan hierdie ideaal in die sin dat die geboue uit die volstruisveerbloeytydperk almal van gekapte sandsteen is en 'n stewige swaar voorkoms skep. Sandsteen is egter nie doelbewus om hierdie rede gebruik nie, maar eerder omdat dit plaaslik volop verkrygbaar was en 'n logiese keuse was vir 'n boumateriaal wat beskutting kon bied teen die uiterste temperature van die Klein Karoo. Dit was ook uiters geskik vir dekoratiewe elemente aan die eksterieur van die geboue aangesien dit sag genoeg was om vorms en patrone daaruit te kap. Voor-



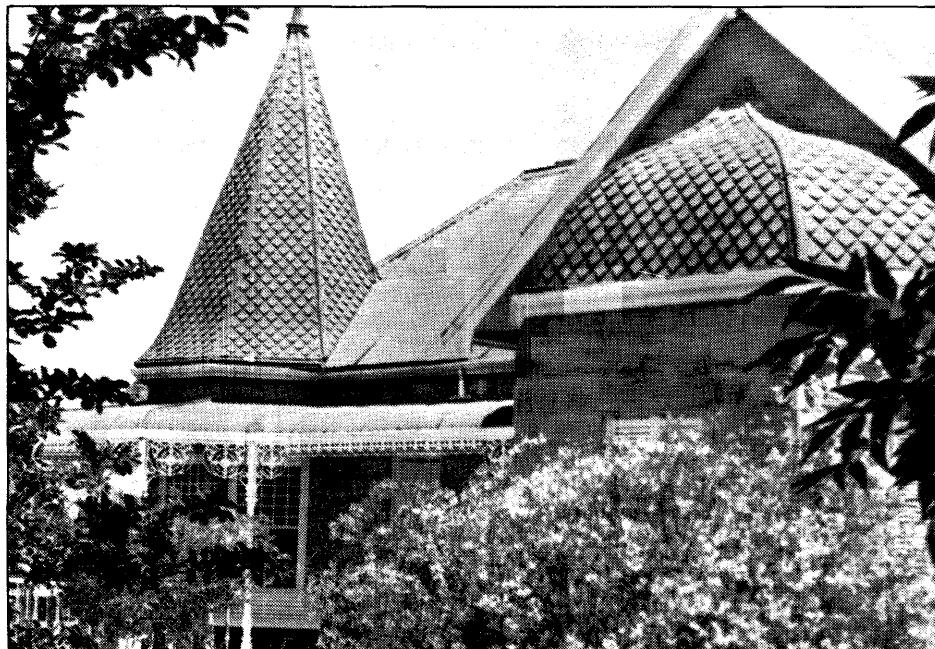
(i) 'n Kleiner Art Nouveau-bolig van nog 'n huis in Adderleystraat.

daarvan het dieselfde "pilaartjies" gekroon met die platforms, net op baie kleiner skaal. Dit word ook dikwels in meubelstukke uit daardie tydperk gesien, asook in boekillustrasies, birefhoofde en ander ontwerpe van verskeie aard.

Verandas

Henry van de Velde (1863-1957) van Brussel wat as die ontdekker van Art Nouveau-argitektuur beskou word, se werk

(j) 'n Goeie voorbeeld van 'n huis in Baron Van Reedestraat met 'n geronde muurhoek onder die toringgeedeelte en geronde sink- en dakplate.



was gekenmerk deur lang gewaagde golwings en geronde hoeke eerder as reghoeke.

Hoewel gegolfde sinkdakke van verandas reeds gedurende die Victoriaanse tydperk hul verskyning landwyd gemaak het, sluit dit aan by Van de Velde se siening dat hoë Art Nouveau geen reguit lyne toegelaat het nie. Art Nouveau het verder hier toe bygedra deurdat ook ander gedeeltes van huise se dakke rondings bygekry het, soos byvoorbeeld aan die visskub-erker van die huis in Baron Van Reedestraat op foto (j). Die muur met vensters onder die lang spitsoring is ook gerond. Geronde muurhoeke het later 'n kenmerk van die Art Deco-styl, wat direk op Art Nouveau gevolg het, geword.

Hierdie basiese stylkenmerke is verder van toepassing op verskillende soorte argitektoniese elemente in geboue, soos byvoorbeeld in deurknippe en slotplaatjies, vensterknippe, lampskerms, kaggels en muurlyste.

Art Nouveau 'as populêre styl het 'n vroeë dood gesterf hoofsaaklik omdat die beste werke daarvan te duur was en nie geskik vir massaproduksie nie. Die dinamiese, vloeiende, ritmiese lynontwerpe van Art Nouveau was baie toepaslik op die argitektuur van Oudtshoorn, omdat dit simbolies verteenwoordigend was van die opbloeiende volstruisveerbedryf (1900-1913) en die rykdom en groei wat dit tot gevolg gehad het.

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NZASM STRUCTURES OF THE RAND TRAM AND THE SOUTHERN LINE

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Introduction

In the April 1984 issue of *Restorica* an article appeared dealing with NZASM structures in connection with the Eastern or Delagoa Bay Railway. This article was concluded with the remark that the other lines built and worked by the NZASM also have their share of station buildings, houses, sheds, bridges etc., but that almost nothing had been done to trace, identify, document and research these.

Since this article was published the author has had numerous opportunities to travel along the other NZASM lines in order to determine and photograph such structures. Also, much research was carried out in the NZASM Archives in the Algemeen Rijksarchief (The Hague). In addition, the Transvaal Archives and a few books and periodicals yielded much useful source material.

Because any form of historical research is an ongoing process, a number of potential sources have yet to be tapped. At this stage though, the picture is becoming pretty clear as regards the number and types of NZASM structures still in existence.

In a few articles the author intends to give a concise overview of the stations, houses, sheds, bridges and other categories of railway architecture dating back to NZASM days. This topic is, because of its actuality, of more than passing interest for 1987. A century ago the NZASM was founded, to be more precise, on 21 June 1887 in Amsterdam.

Hopefully this article and others to follow will help to stimulate conservationists' interest in railway architecture, which has been, like mining architecture, up to now a relatively neglected field of research in South Africa.

THE NZASM

A short summary of the history of the Nederlandsche Zuid-Afrikaansche Spoorweg-Maatschappij (NZASM) formed part of the April 1984 article, and this overview will not be repeated here.

It is sufficient to recall that the NZASM was a Dutch company which was founded with the object of building and working President Kruger's coveted Pretoria-Delagoa Bay Railway. This dream finally came true during 1889-1895. Other early Transvaal railway lines also were in the hands of the NZASM: the Rand Tram from Springs to Krugersdorp via Johannesburg (1889-1891), the Southern Line from Vereeniging to Pretoria (1890-1893), the Barberton branch-line (1894-1896), the South-Eastern Line from Elsburg to Volksrust (1894-1896), and the South-Western Line from Krugersdorp to Klerksdorp (1895-1897).

The NZASM's activities came to an end with the British occupation of the Transvaal in 1900, and the company's assets were taken over by the Imperial Military Railways (IMR) and its successor, the Central South African Railways (CSAR), which in turn became part of the South African Railways in 1910.

1. BUILDINGS AND STRUCTURES OF THE RAND TRAM

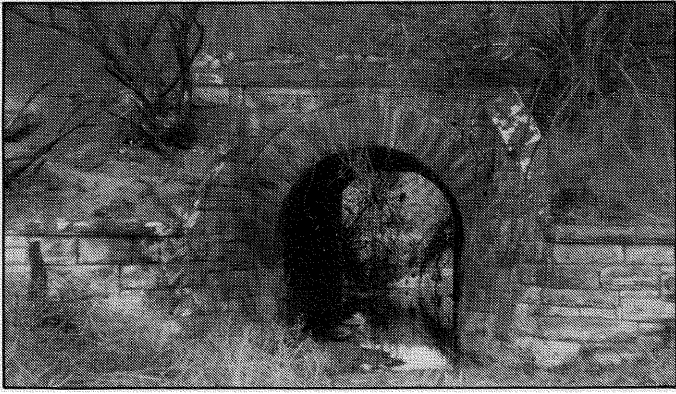
1.1 Short history of the Rand Tram

The Uitlander population on the Witwatersrand got their railway before the Government was able to run any train to Delagoa Bay. In the end this line, started as a humble transport arrangement for coal to the "diggings", was to carry the heaviest rail traffic in all of the ZAR. The Rand Tram proved to be the first and one of the most successful exercises of railway construction in the Transvaal. And had not the abortive Jameson Raid influenced events during the years 1896-1899, the central station, Park Station at Johannesburg, would have boasted one of the finest railway buildings in all of South Africa.

At the time when the Witwatersrand started its meteoric development, following the discovery of gold in 1886, an industrial infrastructure was totally absent in the Transvaal with its agrarian population. It soon became clear that the slow transport-waggons could not fulfil the demands made by the growing



Clock from the old Park Station, now attached to the wall of the former CSAR Building at the Main Station, Johannesburg
(Photo: the author)



**Arched culvert near Meyerton
(Photo: the author)**

mining camps and the increasing number of mines which needed heavy construction materials and coal. As a source of energy, coal was of crucial importance to the mines. Since 1886 coal had been found at Boksburg, but a quick and efficient method was still needed to transport it to the mines.

In 1888 the Volksraad finally reacted to several petitions to provide a railway on the gold fields. A concession was granted for the construction and the operation of a "tramway" from Boksburg to Johannesburg. In effect, this transport link was more of a light railway than a tramway in the real sense, as the standard South African railway gauge of 3 feet 6 inches (1065 mm) was adhered to. However, in order to cut costs and facilitate rapid construction, light-weight sleepers and rails and small-sized rolling stock were used.

The Government entered into a contract with the NZASM for this so-called "Rand Tram" on 20 July 1888. The NZASM was keen to prove that the Dutch were able to build and operate a railway in South Africa as well as the British. Work started in January 1889, and in March 1890 the Boksburg-Johannesburg connection was opened for traffic.

Due to the discovery, shortly afterwards, of gold on the West Rand and coal on the East Rand, it was decided during June-August 1889 to extend the Rand Tram westward to Krugersdorp and eastward to a coal-mine at Springs which the NZASM intended to work. Eventually, the Boksburg-Springs section became operational in October 1890, followed by the Johannesburg-Roodepoort-Krugersdorp extension in February 1891.

The different sections of the Rand Tram in terms of earthworks, masonry, ballasting and track-laying, were built by various contractors. Other contractors were responsible for the erection of the necessary buildings.

Meanwhile, development on the Witwatersrand had continued, especially around Johannesburg. In 1892 the NZASM decided to adapt the Rand Tram for heavy traffic, commencing with the laying of standard track. The expansion of the Rand Tram's station yards, the doubling and even tripling of certain line sections, the enlarging of passenger and goods platforms, the construction of new station buildings, sheds, offices, houses etc. were an ongoing process which tried to keep up with continued economic growth. By 1900 the Rand Tram was the busiest railway line in the Transvaal, and the Johannesburg-Elandsfontein (Germiston) section carried the heaviest traffic. Although technically it was part of the Rand Tram line, since 1892 this section was operated as a portion of the important Southern Line between Pretoria and Vereeniging, which ran via Elandsfontein.

1.2 Station buildings

On account of its relatively short length (81 km), the Rand Tram proportionally had the greatest number of stations and halts, compared to other NZASM lines. From east to west these stations and halts were (present name indicated between bracket-

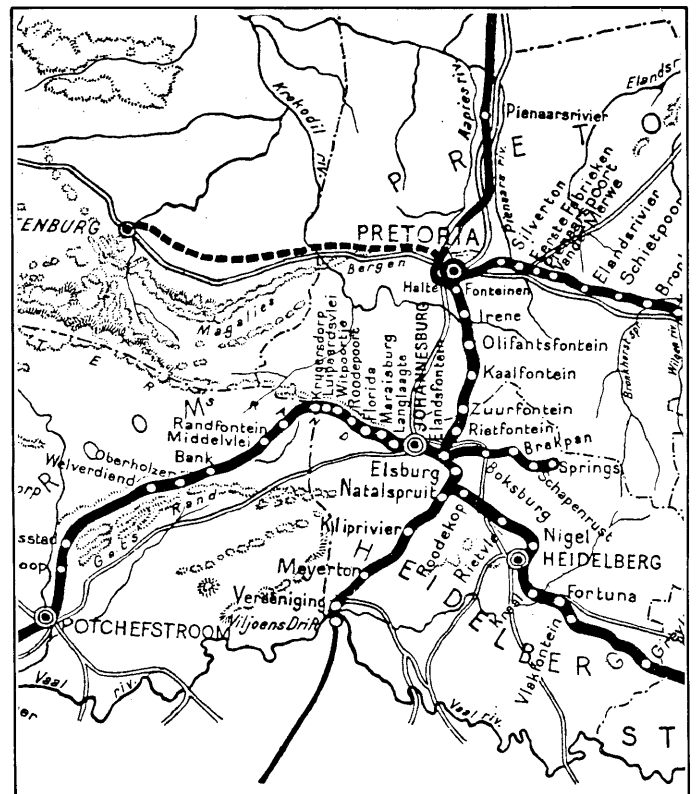
ets): Springs, Schapenrust, Brakpan, Boksburg (Boksburg East), Vogelfontein (Boksburg), Oostrand (East Rand), Heidelbergpad (Angelo), Halfweg (Delmore) Knights (disappeared), Elandsfontein (Germiston), Driehoek, Simmer & Jack (disappeared), Geldenhuis, Cleveland, George Goch, Jeppe, Doornfontein, Johannesburg Park (Johannesburg), Johannesburg (Braamfontein), Fordsburg (Mayfair), Langlaagte, Claremont (Bosmont), Maraisburg, Florida, Roodepoort, Witpoortje, Lui-paardsvlei, Krugersdorp.

The early Rand Tram station buildings were all of the corrugated iron variety, being of a more or less standard design similar to the other NZASM types found at stations where trains coming from opposite directions had to pass each other. Some of these survived until 1900, and even after the Anglo-Boer War during the era of the CSAR. Busy and important stations like Krugersdorp, Roodepoort, Florida, Johannesburg Park, Elandsfontein and Springs were, however, provided with larger brick or iron buildings, especially after 1895, while erstwhile halts were upgraded to stations with the standard corrugated iron structures.

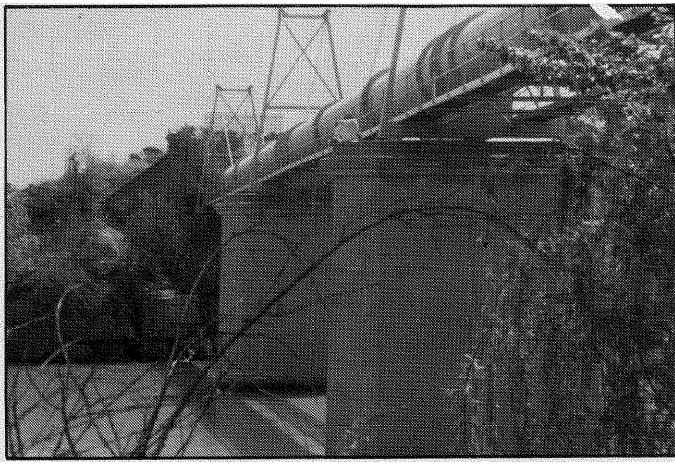
Only two station buildings of the Rand Tram have survived, namely the old Krugersdorp station and the remnants of the old Park Station.

The original Krugersdorp station building was a standard corrugated iron structure with a hipped roof and verandah. In July 1895 construction of the South-Western Line to Klerksdorp commenced at Krugersdorp, and simultaneously work started on the erection of a much larger and sophisticated building. The old one would have been inadequate for a station like Krugersdorp, being the terminus of two railway lines, namely the Rand Tram and the Klerksdorp line.

The new station building, completed in 1896, was erected by the well-known building contractor M.C.A. Meischke. It stood isolated on higher ground south-east of the town, close to the mining area, and was built according to NZASM designs. Ori-



Part of a railway map from "In Memoriam NZASM", showing the Rand Tram (Krugersdorp — Johannesburg — Springs), the Southern Line (Pretoria — Elandsfontein — Vereeniging) and portions of the Eastern Klerksdorp and Volksrust lines



Old Vaal River railway bridge, Vereeniging: western (Transvaal) abutment, and two of the five piers. (Photo: the author)

nally the red brick structure was decorated with stonework in the form of two horizontal bands, cornices and "voussoirs" at window and door arches. The most striking feature is the imposing Neo Dutch Renaissance gable forming part of the former street façade, situated above the main entrance. The platform side had no gable, only a lean-to canopy. After 1900 the building was extended lengthwise, and all exterior wall surfaces, sadly though, were plastered and painted, with the result that the edifice lost much of its character.

Krugersdorp's station building is one of the architectural gems the NZASM left behind. Fortunately having been proclaimed a National Monument, it is preserved for posterity.

There were three stations close to the centre of Johannesburg: one for goods, called Kazerne, and two for passengers, viz. Johannesburg (or Braamfontein) and Park. The Park station rapidly became the more important passenger station, largely because of its proximity to the city centre on Noord Street and connected by Rissik Street. During the early 1890s the collection of modest iron buildings contrasted sharply with the growing number of imposing edifices dotting the Johannesburg skyline. The NZASM soon saw the need for a large and prestigious Park station building, which would reflect through its style, size and furnishings, Johannesburg's status as South Africa's financial centre. As the design of such a grand building was beyond the capabilities of the NZASM drawing-office, it was decided in 1894 to commission the Amsterdam architect Jacob F. Klinkhamer, experienced in Dutch railway architecture, to draw up plans for a new building.

Fortunately the beautiful drawings by Klinkhamer are preserved. The final design made provision for a frontal or main building between the station platforms and Noord Street, covering some 1200 square metres and housing a concourse, luggage and customs offices, station-master's house, ticket offices and buildings providing additional facilities. This edifice would have hidden an insular platform of 21 x 350 m, with an arched roof section 155 m long. Partially situated beneath this roof would be a series of separate wooden and brick buildings such as offices, toilets, waiting-rooms, restaurant, bar, kitchen, telegraph office and store-room.

The style of Klinkhamer's design is Neo Dutch Renaissance, which is reminiscent of the Amsterdam Central Station.

Due to cuts in expenditure and the political unrest prior to the Anglo-Boer War in 1899, only the insular platform with its roof and buildings was erected. They were completed in May 1897. Contrary to what has often been supposed, the roofed section has never served as an exhibition hall, but was purpose-designed by Klinkhamer and manufactured by the Pletterij Den Haag in the Netherlands.

Park Station's insular platform continued to serve Johannes-

burg even when a grand new station building was completed during the early 1930s. When this platform had to make way for the city's massive new complex, the entire 1897 platform roof was dismantled and re-erected on the grounds of the Railway College at Esselen Park. Housing miniature train sets, the structure is being used for training station foremen.

1.3 Houses

A great number of brick and corrugated iron houses for NZASM employees were built all along the Rand Tram. Most of them were concentrated at the more important stations like Elandsfontein, Johannesburg (Braamfontein) and Krugersdorp. Springs also had its fair share of houses, because of the number of miners employed at the coal mine worked by the NZASM.

Very few of the Rand Tram houses have survived. The best examples are at Germiston in the form of three double cottages for unmarried officials. At Boksburg East Station there is a rather unusual quadruple cottage for unmarried staff. Like all other NZASM brick houses these structures probably were unplastered originally. The decorative stonework is a typical NZASM feature. At Krugersdorp Station there is a double cottage of the larger type, built by Meischke.

1.4 Administrative buildings

A number of brick office buildings were erected at Braamfontein, Kazerne, Elandsfontein and Springs. None have survived.

1.5 Sheds and roundhouses

The more important stations had large, corrugated iron sheds for the storage of goods, while locomotives were housed in so-called roundhouses. Of these buildings none have remained.

1.6 Bridges and culverts

Because of the even topography of the landscape the Rand Tram did not have any large bridges. The line was provided with numerous culverts for channelling water underneath and away from the embankment. In the vicinity of the stations Georgina, Industria and Geldenhuis a few good examples have remained, the rest having disappeared due to the constant doubling, tripling or even quadrupling of most sections, and the replacement of the relatively small sandstone culverts by larger concrete ones able to carry heavier traffic. Some culverts have survived because they formed part of curves which were left standing when the railway line was later straightened in places.

2. BUILDINGS AND OTHER STRUCTURES OF THE SOUTHERN LINE

2.1 Short history of the Southern Line

When work on the construction of the Rand Tram started in



The steel and glass roof of the insular platform of the old Park Station, now at Esselen Park. The brick walls were added after the structure was re-erected at its present site. (Photo: the author)

1889, it was already deemed highly probable that at no distant date the harbours of the Cape Colony and Natal would be connected with the Transvaal railways in order to reach the Witwatersrand. The Transvaal Government recognised the importance of the different lines being worked by the same company (the NZASM), with the object to protect the Delagoa Bay Line against isolation and the loss of its privileged status.

In June 1890 the Volksraad sanctioned the construction of a railway line from Pretoria to the Vaal River, where it would join a railway which was projected through the Orange Free State to the harbours of the Cape Colony.

This Southern Line (Pretoria-Vaal River) consisted of three sections: the Rand Tram cut the line in two halves at Elandsfontein, and the third part was made up by the section Elandsfontein-Johannesburg, which would be doubled and thus no longer form part of the Rand Tram system.

The construction of the section Pretoria-Elandsfontein was immediately proceeded with in August 1890. After a few months work on the Southern Line came to a standstill because of the NZASM's financial difficulties. The Cape Colony provided the necessary capital, and thereby enabled the company to continue the construction of the new line early in 1891. In September 1892 the Vaal River — Elandsfontein section (65 km) was opened for traffic, followed by the remaining section Elandsfontein — Pretoria (59 km) in January 1893.

The Southern Line was built by four different contractors, while two other firms erected the various station buildings and cottages. Like the Rand Tram the volume of traffic handled by the Southern Line increased annually. New stations had to be added, more houses had to be built, signalling, watering and loading facilities were constantly improved. Each year saw the enlarging of station yards and the laying of more tracks.

2.2 Station buildings

In 1900 the following stations were distributed along the Southern Line (present name between brackets):

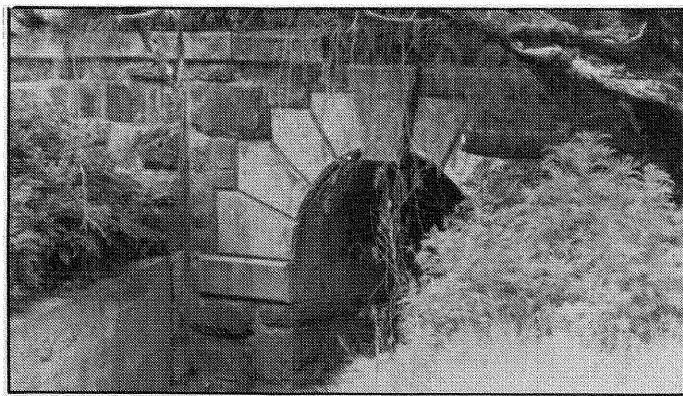
Between Pretoria and Elandsfontein, north to south: Fonteynen, Drogegrond (Lytelton), Irene, Olifantsfontein, Kaalfontein, Zuurfontein (Kempton Park), Rietfontein (Elandsfontein), Driefontein (Knights).

Between Elandsfontein and the Vaal River, north to south: Elsburg, Aansluiting (Union), Natalspruit, Kliprivier, Meyerton, Vereeniging.

With the exception of the Vereeniging station buildings, all Southern Line stations were provided with simple corrugated iron structures containing waiting-room, office and station-master's living-quarters. They were of the same standard design the NZASM used for its other stations where trains coming from opposite directions had to pass or "cross" each other. The station buildings of the Southern Line were very similar to the early De-



The old Krugersdorp station building, showing the former street façade with its striking gable
(Photo: the author)



Small arched culvert in old embankment, near Geldenhuis Station
(Photo: the author)

lagoa Bay Railway stations. Some of them were used as recently as the 1930s. Today however, none are to be found any more.

Likewise, the red brick Vereeniging station buildings were demolished in 1953 after the completion of a new station.

2.3 Houses

Along the line a number of gangers' cottages were constructed, all of which have faded into oblivion. The situation as regards the houses at Braamfontein, Kazerne and Elandsfontein, stations which were mainly part of the Southern Line system, has already been dealt with in section 1.3.

As a station Vereeniging was of great importance, being the terminus of both the Southern Line and the Cape Line. Various NZASM officials had to be accommodated here, and hence four double and one triple cottage for married and unmarried staff members were built. Their design is similar to that of the Germiston NZASM houses.

2.4 Sheds

None of the sheds erected at Vereeniging and Zuurfontein still exist.

2.5 Bridges

The Southern Line had to cross a few major streams, entailing the construction of girder bridges like the ones across the Vaal, Langkuilspruit, Klip River, Natalspruit and Six Mile Spruit. Of the Langkuilspruit bridge, which had a plate girder span 10 m in length, only the sandstone abutments have remained. The same situation occurs at the former Six Mile Spruit bridge to the South of Irene, which had a single parabolic truss girder 25 m long. The sandstone abutments of the Klip River bridge are still in use, but the 30 m truss girder is of a later date.

Smaller spruits were crossed by bridges with 5 m plate girder spans. To the north of Kempton Park station the abutments of two of these are left.

The largest of all NZASM bridges in the Transvaal was the one across the Vaal River at Vereeniging, built between July 1891 and November 1892 by Geveke & Co. and the NZASM. Because of its importance as the link between the Transvaal and Cape railway systems, and also because of the width of the river and the topography of the river banks, a special design was used. The bridge had six inverted truss girders of 35 m each, supported upon two high sandstone abutments and five piers, rising some 12 m above the normal water-level.

On 5 November 1892 the first train steamed across the completed bridge. Since then the structure was continuously in use until 1955, when a new double-track railway bridge was built further downstream. The six girders were removed, but the abut-

ments and piers were left standing, now carrying a huge pipeline across the Vaal.

2.6 Culverts

All along the Southern Line the usual culverts were constructed, especially where the line traversed the more hilly areas to the south of Pretoria. Between Pretoria and Irene about four arched culverts have remained, one of them a very long one (14 m) — rather like a miniature tunnel.

To the south of Irene an old embankment contains a very large arched sandstone viaduct spanning the Pinedene River. This viaduct is quite unusual, as it has a keystone bearing the inscription IMR 1901. This was probably a NZASM structure which was repaired or rebuilt by the Imperial Military Railways during the Anglo-Boer War.

Quite a few arched culverts of the Vereeniging-Natalspruit section of the Southern Line have survived.

CONCLUSION

Compared to the Eastern or Delagoa Bay Railway and the Barberton branch line, and even the South-Eastern Line, not very much in the way of NZASM architecture has remained in connection with the Rand Tram and the Southern Line. This can be attributed to the fact that these two lines, more than the other ex-NZASM lines, were subject to continuous modernisation on account of the increase in frequency, weight and length of trains.

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Double cottage of the larger type, Krugersdorp Station
(Photo: the author)



Three double cottages for unmarried employees, at Germiston station
(Photo: the author)

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ACKNOWLEDGEMENTS

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GAMKASKLOOF EN SY HUISE KLEINBERG

George T. Allwright
F. Henk Badenhorst
Andre De V Louw
H. Roelof van Huyssteen.

Gamkaskloof is 'n smal vallei in die Swartberg-reeks (Afb 1). Dit strek van oos na wes, en is omtrent dertig kilometer lank en minder as een kilometer in breedte. Die Gamkarivier sny die vallei in 'n oostelike twee derdes en 'n westelike derde, waar dit vanaf die Gamkapoortdam in die Groot Karoo deur die noordelike poort vloei suidwaarts deur die suidelike poort op pad na die see. Naby Mosselbaai mond dit uit as die Gouritsrivier. Talle klein bergstroompies vanaf die hoë pieke, asook fonteintjies, vloei al langs die vloer van die vallei om uiteindelik ook die Gamka aan te vul.

Die oorspronklike aanwysingsbrief van een van die plase, Baviaanskloof (geteken in 1841 deur goewerneur Napier van die Kaap), beskryf besonder grafies die grense van die plaas soos volg: "Bounded on the East, West, North and South by Rocky Mountains". Hierdie beskrywing is inderdaad op die hele Gamkaskloof toepaslik.

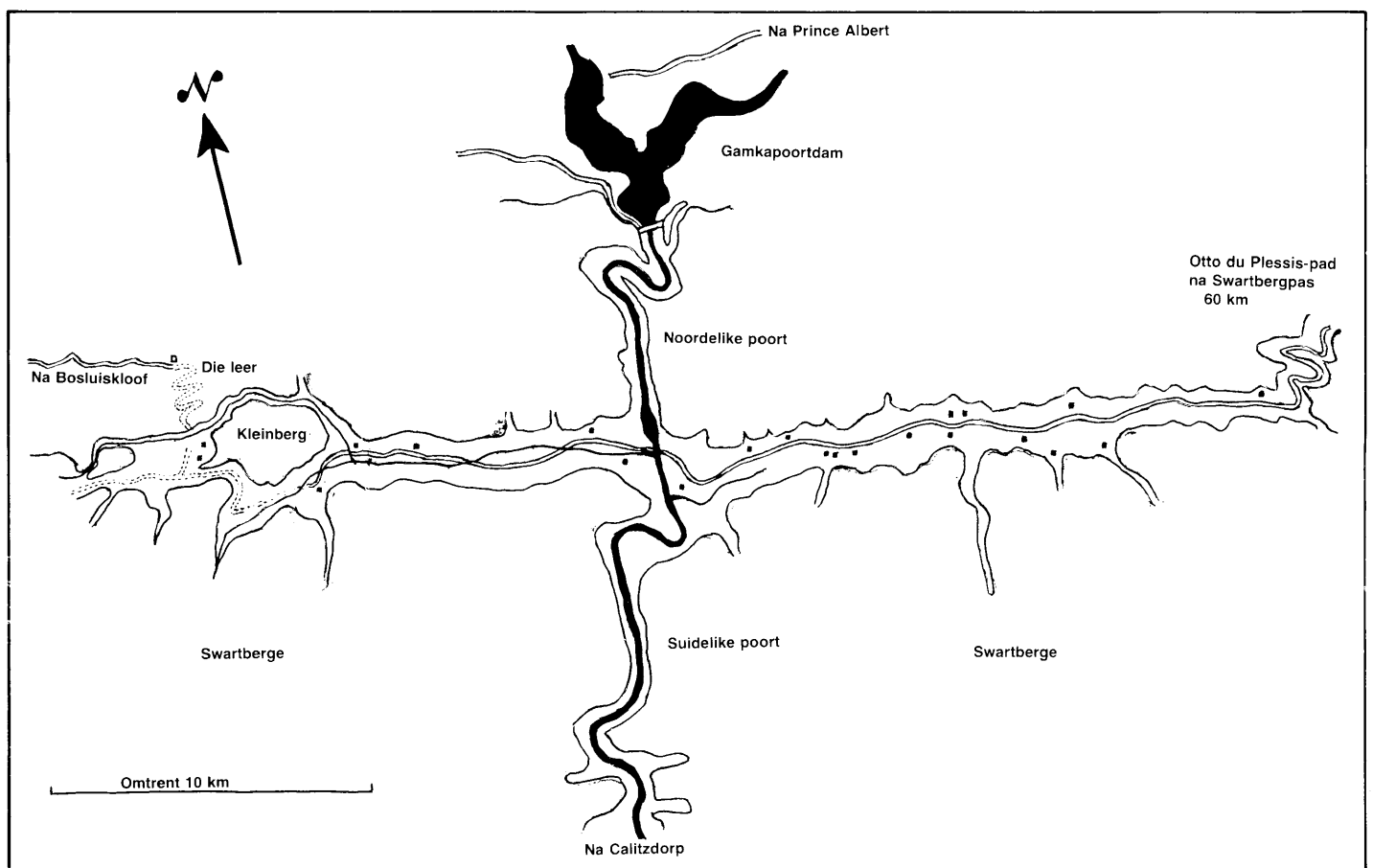
Die legende lui dat 'n boer sy verlore vee se spore deur die Poort gevolg het en sodoende die vrugbare, groen vallei "ontdek" het. Dit was blykbaar aan die begin van die 19de eeu. Die boer was of 'n Swanepoel of 'n Emmenis, maar geen bevestiging van sy naam, hoe lank hy gebly het, of sy verdere doen en late is beskikbaar nie. Boerdery in Gamkaskloof was oorspronklik beperk tot wes van die Gamkarivier waar die watervoorsiening standhoudend is en die grond meer vrugbaar.

In die daaropvolgende jare het 'n boeregemeenskap in die vallei ontwikkel. Tot 1963 was die gebied heeltemal onbekombaar vir enige motorvoertuig. Enigiets wat soontoe gebring of

daar uitgeneem is, is deur pakdonkies of die mense self gedra — of deur die noordelike Poort Prince Albert toe (hoofsaaklik), of deur die suidelike Poort na Calitzdorp. Die gemeenskap was dus in 'n groot mate selfonderhoudend. Geen boumateriale was beskikbaar nie en gebruik is gemaak van natuurlike grondstowwe. Gedurende die tydperk vanaf die vroeë 1900s tot die vroeë 1980s was die totale bevolking op enige spesifieke tyd nie meer as 100 nie, wat in omtrent 20 huisies gewoon het. Buiten hierdie huise was daar ook twee skole en verskeie buitegeboue.

Du Toit (1974) verwys na die Otto Du Plessispad, wat vanaf die Swartbergpas na Gamkaskloof loop en wat in 1963 geopen is, wanneer hy sê dat die geskiedenis van die vallei in twee definitiewe fases gedeel kan word, naamlik "vóór pad" en "ná pad". Hy skryf "... toe die pad oopgemaak is, het dit redelik maklik geword om dorp toe te ry en die bakkie vorm nou deel van die alledaagse kultuur van die Vallei. Hierdie twee aparte eras is meer as net tegnologie-afsonderlike fases in die geskiedenis van die Vallei-gemeenskap, aangesien die verandering van een na die ander die einde van die bestaan van Gamkaskloof as 'n aparte volksgemeenskap inlei". Min kon hy besef hoe profeties hierdie woorde sou wees. Toe hy hulle geskryf het was daar nog sowat 75 mense in die vallei, maar nou, slegs twaalf jaar later, is daar maar omtrent ses blankes en twee kleurlingfamilies oor. Feitlik al die huise en die groter skool is verlate en word verniel deur die weer en die gebrek aan instandhouding.

'n Klein koppie, Kleinberg, vorm die westelike grens van Gamkaskloof. Wes daarvan lê die plaas, Kleinberg, met 'n klein maar



Afb 1 Gamkaskloof

vrugbare vallei van sowat twee kilometer lank. Hier is grotte langs die standhoudende rivier waar Boesman-skilderye en vingerafdrukke gesien kan word — tekens van 'n vroeër Santeenwoordigheid in die vallei. Hierdie deel van Gamkaskloof is waarskynlik die mooiste, met asemrowende, skilderagtige bergnatuurskoon. Vanaf die vloer van hierdie vallei, genoem Leeukloof, kyk 'n mens suidwaarts op na massiewe bergpieke. Die hoogste hiervan is Blouberg (1880 m), wat deurkruis is met diep klowe en kranse soos 'n enorme beeldhouwerk. In die wintermaande skep die lang aalwyne (*aloe ferox*) met hulle pragtige rooi blomme die indruk van 'n reuse-veldbrand. Aan die noordkant staan 'n steil krans waaronder die Oshoekshangrivier aanhoudend vloei en lewe aan die dorre Karoogrond skenk. Die kruin van die krans is Prammetjie, waar 'n ou bouvallige skuur die bopunt van die "Leer" aandui.

Die Leer is 'n voetpad vanaf Kleinberg wat amper 900 m klim. Dit is uiters steil en gevaarlik — 'n ware toets van die klimmer se fisieke toestand! Die ou bouval is destyds deur die boere van Kleinberg gebruik om hulle droëvrugte en ander produkte te berg. Daarvandaan loop 'n bergpad weswaarts oor 'n plato vir omtrent 12 km om aan te sluit by die Bosluiskloofpad.

Volgens sekere inligtingsbronne (dr P.C. Luttig, c. 1950) was Kleinberg die oorspronklike plaas in Gamkaskloof. Du Toit (1974) meen egter dat Baviaanskloof, geleë langs die Gamkariwier, waarskynlik die oudste bewoonde plaas is, aangesien dit die eerste een is wat opgemeet en verkoop is. Dokumente dui aan dat ene Petrus David Swanepoel reeds in 1833 hier gebly het toe hy om eienaarskap aansoek gedoen het. Wat wel seker is, is dat 'n familie Cordier al lankal op Kleinberg gebly het op 'n basis van erfpag, voordat die plaas op 10 Desember 1900 aan Petrus Marthinus Cordier toegesê is. Die oorspronklike dokument is in 1906 deur Hely Hutchinson, goewerneur van die Kaap, geteken.

In sy boek "Kommando — 'n Boere-Dagboek uit die Engelse Oorlog" vertel Deneys Reitz (1929) van sy ontmoeting met hierdie Cordier: "Die môre van die derde dag bereik ons die voet van die Swartberge, net oos van Seweweekspoort. Deur die poort loop die grootpad na die ope Karoo, maar die pas is beset, en ons enigste koers lê die hang van die berg op . . . Daar dit donker word, en swaar reën begin te val, sak ons 'n entjie oor die kruin om skuiling vir die nag te soek. Dit is te koud om te slaap en te klam om 'n vuur aan brand te kry, dus sit ons en bibber tot dagbreek. Toe begin ons daal langs die bergkant, wat gehul is in digte miswolke. Aan ons voete bespeur ons 'n lang smal bergkloof met 'n stroom water wat sy weg baan tussen loodregte kranse. Op die vloer van die afgrond, duisende voet benede, staan 'n paar hutte. Ons verwag om kaffers daar te vind om as gidse te dien, dus laat ons die perde agter ons en gaan almal saam af om te ondersoek. Ons klim deur 'n bars in die kranse en bereik die voet kort na sononder. Toe ons nader, verskyn daar 'n lang kêrel in velklere wat ons in krom Afrikaans toespreek. Hy is 'n witman, genoem Cordier, wat hier woon met sy vrou en 'n troep halfwilde kinders, in volmaakte afsondering van die buitewêreld. Hy weet dat ons in die buurt is, want een van sy seuns was vanoggend die berg op gewees, en toe hy die geluid van mense en perde in die newel gehoor het, het hy ons bekruipe en noukeurig getel en geluister na die taal wat ons praat, waarna hy oor die kant van die kranse verdwyn het om sy vader te waarsku.

"Met ruwe maar opregte gasvryheid word ons ontvang, en ons smul heerlik aan die bokvlees, melk en wilde heuning wat voor ons gesit word. Cordier vertel ons dat geen Britse troepe tot nog toe hierheen deurgedring het, en ons is die eerste boere om dit doen. Hy het gehoor van die oorlog maar sy kennis van gebeurtenisse van die laaste twee jaar is maar vaag.

"Die nag en die volgende dag bring ons by die sonderlinge familie deur en klim teen die aand weer die kranse uit, vergesel van ons gasheer en sommige van sy jongspan, wat rondom ons



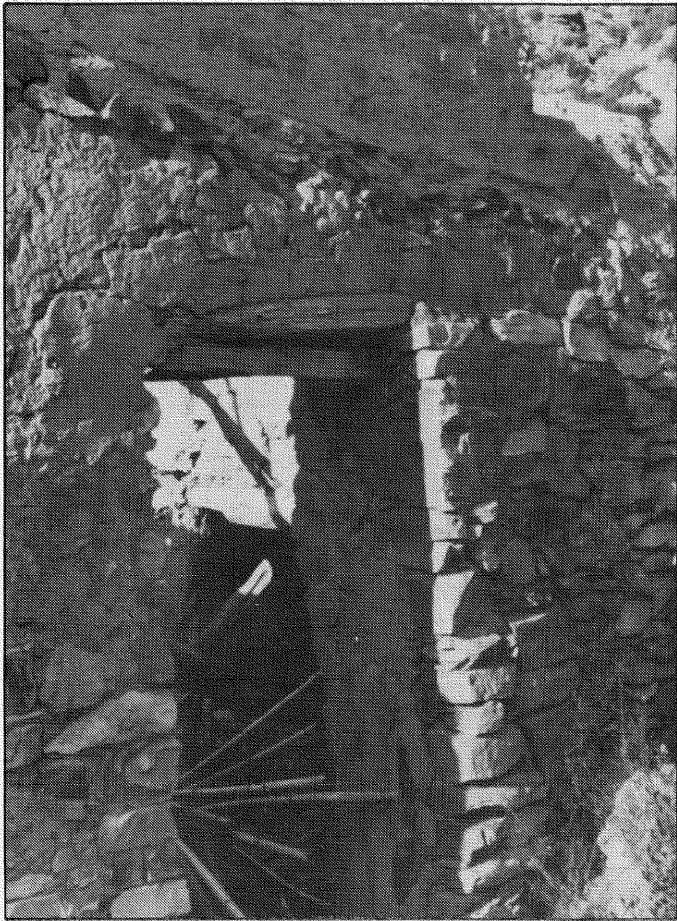
Afb 2
Huis nr. een



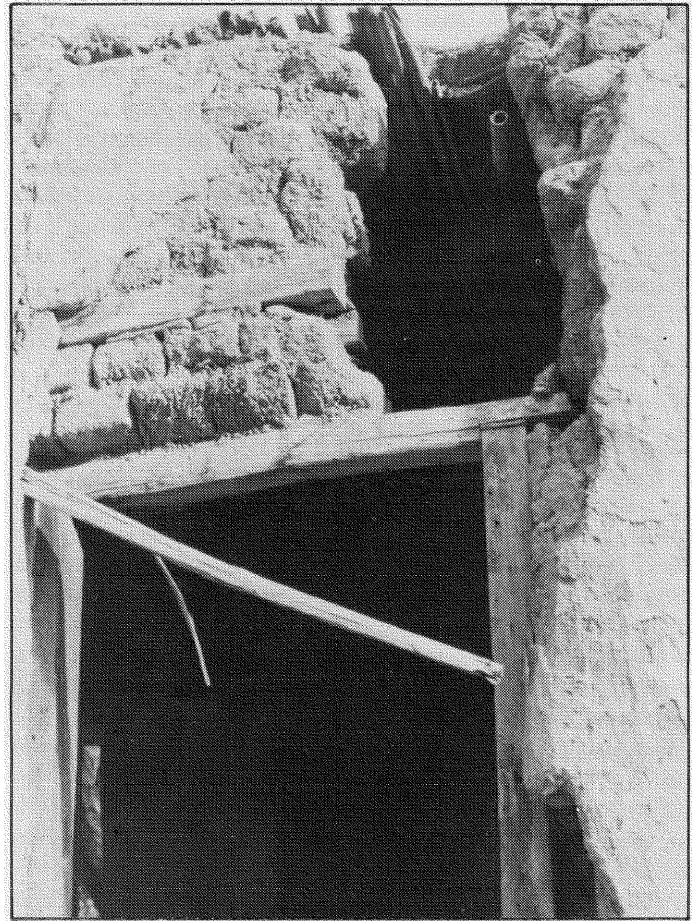
Afb 3
Huis nr. twee



Afb 4
Dorsvloer



Afb 5
Muur-konstruksie



Afb 7
Deurkonstruksie



Afb 6
Tipiese venster

veldvure bly sit en ons die volgende oggend oor die berge lei totdat ons teen skemer eindelijk neerkyk op die noordelike vlaktes."

Oor die volgende 80 jaar het die plaas verskeie kere van eienaar verwissel.

1911: Cordier verkoop aan Frederick Nefdt.

1920: Nefdt verkoop aan Petrus Johannes Edward Cordier.

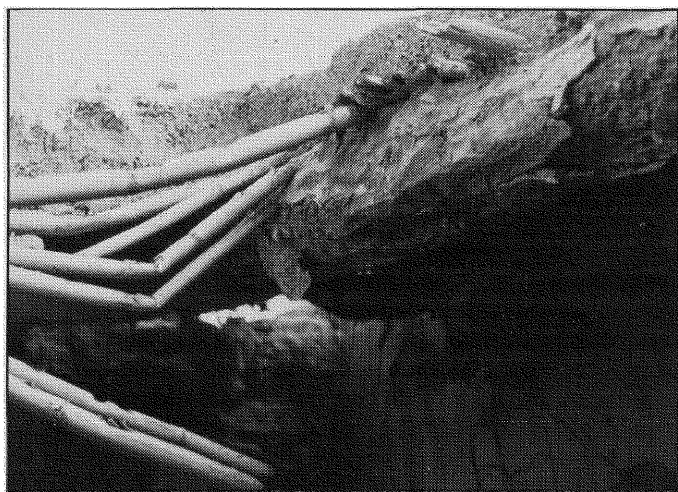
? : Cordier se erfgenaam verkoop weer aan Nefdts.

1961: Nefdts verkoop aan J.J. Mostert wat vier maande later aan sy seuns, P.G. Mostert en J.W. Mostert verkoop.

1986: Mosterts verkoop aan die huidige eienaars (die skrywers).

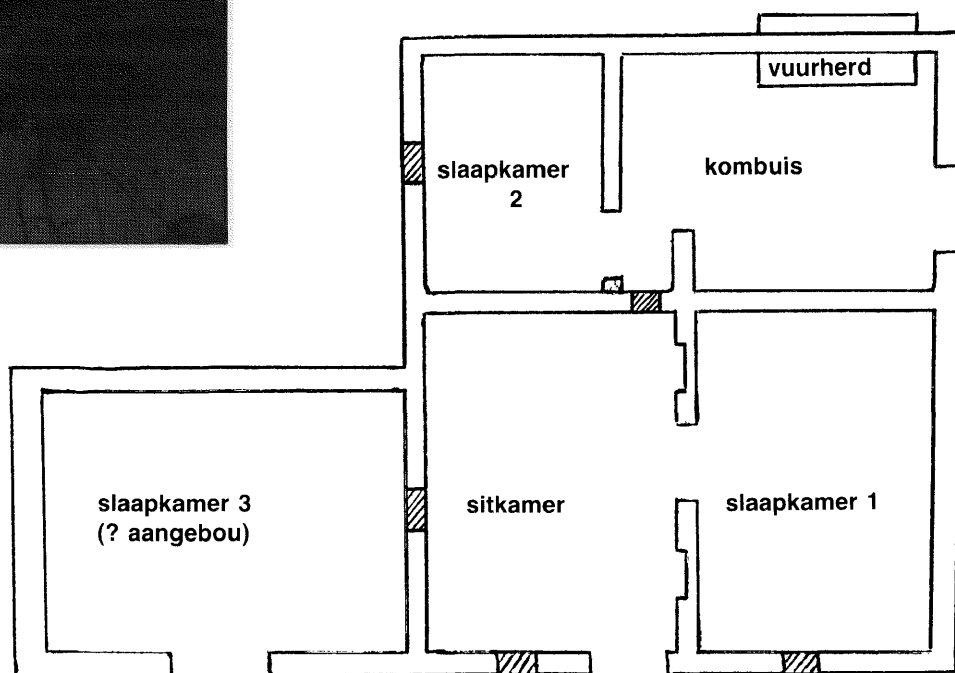
Daar is twee huise op Kleinberg wat beide bouvallig is. Die oudste een is deur die oorspronklike Cordier gebou (Afb 2) en volgens gerugte is die ander deur sy seun opgerig (Afb 3). Behalwe die huise is daar ook 'n klipmurasie wat waarskynlik 'n bokkraal was, asook 'n dorsvloer van omtrent 5 m in deursnit (Afb 4). Vanaf die rivier, sowat 800 m stroomop, het iemand 'n sement-en-grond-leivoor gebou wat plek-plek nog intak is, maar die grootste deel is weggespoel. Dit het drinkwater aan die huis voorsien, asook water vir die landerye en 'n klein watermeul vir die maal van koring. Vir meer as 20 jaar het daar egter geen boerdery op Kleinberg plaasgevind nie.

Die boustyl van die huisies is soortgelyk aan dié van die res van die vallei. Dergelike huise kan trouens ook in naburige dorpe gesien word, soos Prince Albert, Calitzdorp en Oudtshoorn. Die konstruksie is basies van klip en modder, gemeng met gras (Afb 5). Die mure is met 'n modderlaag glad gemaak, en dikwels is die openinge vir die vensters en deure omring met modder van 'n ander kleur of vorm. 'n Soliede modderblad vorm die fondament en vloer, wat ook voor uitsteek om die stoep te vorm. Die mure is dik (30 — 40 cm) en die vensters bestaan uit houtrame sonder glas wat te moeilik was om te vervoer (Afb 6). Die vensters word met houtluikies toegemaak. Voor- en agter-



Afb 8
Modderdak

Afb 9
Huis nr. een — Kleinberg



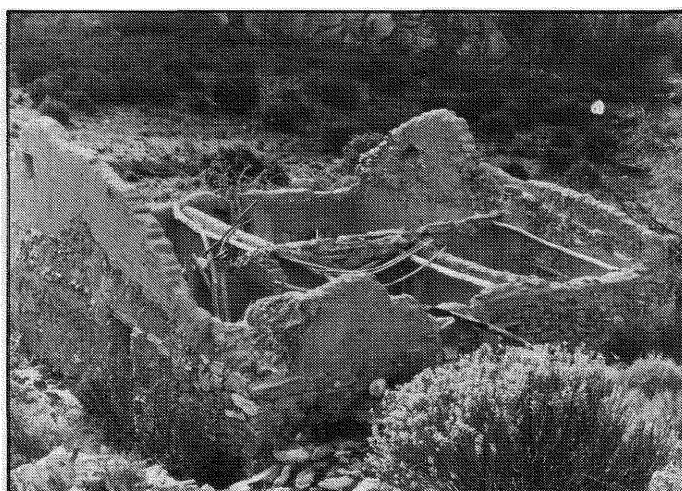
deure is van die staltipe, gemaak van hout wat ru afgewerk is. Die deurkosyne is ook oor die algemeen grof en die deure pas selde goed (Afb 7). Binne die huis is daar nie deure nie en die kamers word met gordyne afgeskort.

By Kleinberg is hoofsaaklik klippe gebruik vir die mure van altwee huise, aangesien dit volop is en maklik bekombaar. Die mure is sowat 2 m hoog en bo-op hulle is dakbalke geplaas om die dak te steun. Hierdie balke is boomstamme of takke waarvan die sytakke afgesaag is. In die vallei is daar maar min hoë bome, en baie van hierdie groot pale is waarskynlik ingedra. 'n Paar populierbome wat langs die rivier op Kleinberg groei, is waarskynlik geplant met die oog op benodigdhede vir toekomstige boudoeleindes. Oor hierdie plafonbalke, en reghoekig tot hulle, word 'n laag riete of bamboes geplaas wat vasgebind word. Bo-op die laag word modder gesmeer (Afb 8). Hierdie dak was dan redelik waterdig, maar in die reënseisoen moes daar nog kort-kort herstelwerk met modder gedoen word. Die huis met die nokdak en gewels het 'n tweede laag dekriet buite, en alhoewel dit nie 'n plafon het nie, het dit 'n klein solder met 'n buiteleertjie. Hierin is produkte soos uie, aartappels en pampoene vir toekomstige gebruik gebêre.

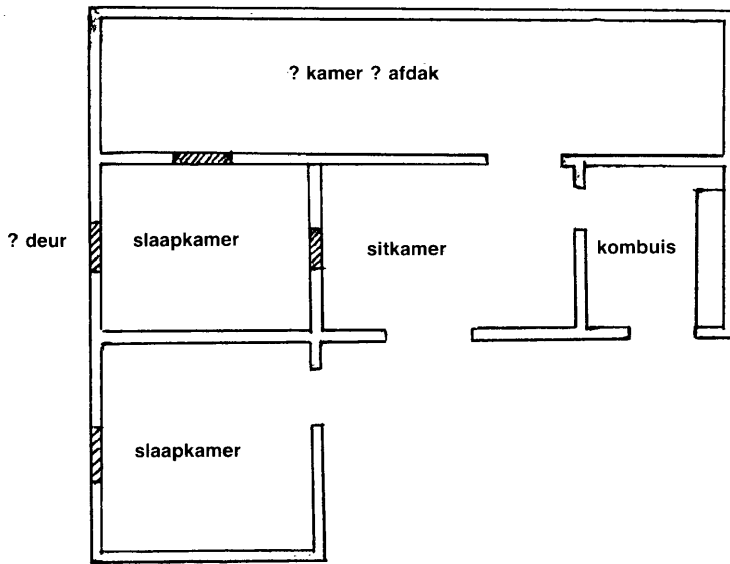
Die oorspronklike huis op Kleinberg het vyf kamers (Afb 9). Hulle is maar baie klein, maar 'n mens moet onthou dat die grootste deel van die dag buite deurgebring is. Vanaf die voordeur stap 'n mens by 'n 3 × 4 m sitkamer in. 'n Deur verbind hierdie kamer met die hoofslaapkamer en 'n binnevenster vorm die verbinding met nog 'n slaapkamer wat 'n buite deur het. Die kombuis lê agter in die huis, maar dit lyk asof daar geen verbinding tussen die kombuis en die voorhuis was nie. Langs die kombuis is 'n klein spens, waarvandaan 'n binne deur na 'n derde slaapkamer lei. Dit lyk asof hierdie huis nie 'n stoof gehad het nie, maar wel 'n 2 m-lank vuurherd. Die hele huis se oppervlakte is

sowat 12 × 8 m, en die kantmure omtrent 2,2 m hoog (Afb 10). Volgens 'n vroeë fotograaf het hierdie huis wel 'n solder met 'n buite deur aan die suidelike gewel gehad.

Die tweede huis (Afb 11), wat blykbaar deur een van Cordier se seuns gebou is, het ook vyf kamers. 'n Groot peperboom het oor die jare een slaapkamer binnegegroei, en die plat riet-en-modderdak het feitlik heeltemal inmeekaargesak. Die kombuis van hierdie huis is besonder klein, met 'n klein kaggel (Afb 12), en 'n mens wonder of die twee huisgesinne nie dalk saam geëet het nie. Daar is 'n sitkamer, twee slaapkamers met buite deure, en 'n groot agterkamer of afdak, soortgelyk aan vandag se "fa-



Afb 10
Huis nr. een van bo



Afb 11
Huis nr. twee — Kleinberg



Afb 12
Vuurherd in huis nr. twee

milie-kamer". Laasgenoemde kamer is nou heeltemal inme-
kaargeval.

Geen voorsiening word in enige van die huise gemaak vir
badkamers nie, aangesien daar gebruik gemaak is van 'n kom
en beker om te was. Toiletgeriewe bestaan glad nie.

Volgens ons inligtingsbronne was die ameublement in hierdie
huise, asook die van die res van die vallei, maar yl, aangesien
alle meubelstukke behalwe die mees primitiewe stoele of banke
Gamkaskloof toe gedra moes word. Elke huis het gewoonlik 'n
stoof, kombuistafel en stoele, eetkamertafel en stoele met 'n
buffet gehad. In die slaapkamer was gewoonlik slegs 'n bed,
maar somtyds ook 'n spieëltafel en/of 'n hangkas. Die meubels
is altyd deur die mans vallei toe gedra — die vroue het die babas
gedra en die donkies die sakke, gevul met linne, koffie, sout,
suiker, en ander benodighede. Een man sou twee stoele dra,
twee was nodig om 'n bed, 'n tafel of hangkas te dra. Die stowe
is stuk-stuk ingedra en weer in die huis aanmekaargesit.

Die terugtog vanaf Prince Albert het 'n paar dae geduur. Die
eerste 30 km tot by die ingang van die noordelike Poort was re-
delik plat en maklik. Hier is nou 'n groot dam, die Gamkapoort-
dam. Daarvandaan was dit uiters moeilik begaanbaar. Die roete
word pragtig beskryf deur dr. P.C. Luttig, die algemene praktisyn
op Prince Albert tussen 1901 en 1932. Hy het die volgende in
1950 aan sy vrou gedikteer toe hy reeds blind was, twee jaar
voor sy afsterwe:

"The going is very rough — big loose stones, rough gravel,
coarse fine sand, long stretches of water and rocks to climb over
vary the surface we have to cover. At times one has to go along
the steep awkward mountain path to avoid cliffs or deep pools of
water. It is impossible to go in by any other means except foot-
slogging or on horse-back. Our direction is now due south for
about two miles when the course of the river suddenly turns
north west for about half a mile, then turns south again. At this
point we are struck forcibly by the tremendous rocks of quartzite
piled up to heights of thousands of feet in massive formation. At
this point where the river turns for the second time, the amount
of rocks is most impressive and fills one with awe. Here the
mountain seems sliced off like a piece of bread showing a sur-
face certainly half a mile long and a thousand feet high. When
the wind blows from a certain direction this cliff gives a peculiar
echo very much like a series of explosions of dynamite or canon
roar, hence it is called Skietkrans. To the observant eye two

large black eagles will usually be seen floating in the blue above
this cliff apparently most watchful as to the happenings below.
Their nest will probably be found in one of the crevices in the
face of the cliff. One wonders what prey they have carried up to
their mysterious home. Even a human baby could not be res-
cued from this perilous situation should it become a victim. As
we proceed further down the river bed we come to a place
where the whole surface is strewn with huge boulders from one
side to the other. With great difficulty one finds a place where a
pedestrian or a horse can get through to the opposite side. An-
other dangerous factor on this journey is quicksand. Once after
visiting a patient there I had the nasty experience of feeling my
horse disappear under me up to his neck in a pool of quicksand.
I went sprawling over his head, fortunately with no serious
result. The poor dumb, shivering animal, well accustomed to
these episodes, managed to struggle out and we were able to
continue our eventful journey."

Hy beskryf ook die mense en die bedrywighede van Gam-
kaskloof, en sê dat dit by Kleinberg was waar die naam "Die
Hel" sy oorsprong had.

Ons beoog om 'n paar van die ander huise van die vallei in
verdere artikels te bespreek, aangesien ons baie sterk daaroor
voel dat hierdie interessante en kleurrike tydperk van ons volks-
geskiedenis nie toegelaat moet word om verlore en vergete te
raak nie. Ons beplan ook om die twee huisies op Kleinberg te
restoureer, omdat ons meen dat hulle goeie voorbeelde is van
die boustyl van daardie tydperk.

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THE RESTORATION OF HISTORICAL GRAAFF-REINET

A. de V. Minnaar
(H.S.R.C.)

GRAAFF-REINET, in the Cape Midlands and nestling in a bend of the Sundays River was established in 1786. Thus it became the fourth oldest town in South Africa. In the prosperous 1850s it was known as the "Emporium of the North" and became the biggest inland commercial centre supplying the needs of the areas opened up by the Trekkers. In common with the rest of SA it suffered from the economic depression of the 1860s but with the discovery of diamonds it found itself on the direct Port Elizabeth route to the diamond fields and once again experienced commercial expansion. This continued after the arrival of the railway line in 1879 but with the extension of other lines in the 1880s Graaff-Reinet became merely a dead-end terminus and commercial decline set in. The railway line was extended northwards only in 1898 but by then it was too late and Graaff-Reinet stagnated with its white population remaining static for over sixty years. However, it was this stagnation that prevented many of the buildings and houses from being demolished. This inadvertent preservation of buildings, many of them dating from the 1850s provided Graaff-Reinettters with the ideal opportunity to turn their town into a South African version of Williamsburg (USA) and by 1986 more than 200 houses had received the National Monuments Council plaque which prevents any owner from changing a façade without adequate historical backing and the written approval of the National Monuments Council.

The first restoration project undertaken was that of *Reinet House*, the old D.R.C. parsonage in Parsonage Street. The date of its building is uncertain. It is thought to have been completed in 1806 as church records of 1807 show that the church owned a number of slaves and Reinet House appears to have been constructed to accommodate a large number of them. The *Kerkraad Notule* of 1808 also mentions that repairs were done to the *pastorie* in that year. However, Burchell reported in 1812 that a new parsonage was under construction, hence it is assumed that building commenced in 1806 but because

of a lack of funds a new parsonage was only completed in 1812. The Rev. Kitchener, its first occupant, was succeeded

in 1815 by the Rev. Abraham Faure who in turn was succeeded in 1822 by the now famous Andrew Murray. From 1822 to



i) Before restoration

— REINET HOUSE —



ii) and after.



The old Residency in Parsonage Street

1904 — 82 years in all, the Murrays, father Andrew and son Charles, served their community from this parsonage. Many missionaries, amongst whom were Livingstone, Moffat, Campbell and Broadbent, stopped over here and enjoyed the hospitality of the Rev. Andrew Murray on their way north. After Charles Murray's death (1904) his sister Helen Murray, then headmistress of the Midland's Seminary, in September 1905 approached the church council and negotiated with them to hire the old parsonage as they had in the meantime built a new parsonage for Rev. Meiring. From January 1906 she used the building as a girls' hostel and in 1907 she named it Reinet House. It was later, until 1943, used as a boys' hostel for the college. As early as 1943 plans were mooted to turn Reinet House into a museum. In September 1943 the D.R.C. Church Council informed the town council that they were prepared to sell Reinet House and a portion of the ground attached to it for £3 000 if the property was used as a museum, but this offer fell through as no funds were available. The building slowly fell into disrepair and in 1947 the D.R.C. proposed to demolish it and build flats on the property. This proposal caused a small group of public spirited citizens prompted by Miss Isobel Lawrie, a grand-daughter of Charles Murray, and led by A.A. Kingwill and Dr S.H. Rubidge to collect funds, negotiate for and buy the battered and almost unrecognisable old hulk together with a very small adjoining part of the great garden which by then had already been cut into building plots. Towards the end of 1949 the Reinet House was paid for and with the assistance of another Graaff-Reinetter, Charles te Water, (former High Commissioner for South Africa in London) an approach was made to the Historic Monuments Commission which, on 14 July

1950, declared the Reinet House a national monument. In November 1950 the first *Reinet House Board of Trustees* was established comprising C.D. Blom (mayor) Rev. J. Kruger (D.R.C. *Groot Kerk*), Col. W.L. Kingwill (divisional council) E.H. Williams (publicity association) P.J. Burger (chamber of commerce) and A.A. Kingwill (donor's representative) and Dr S.H. Rubidge who was elected chairman. With a grant of £2 500 (on a pound for pound basis) received from the Provincial Administration, the board invited Norman Eaton to act as honorary architect for the restoration of Reinet House. This was painstakingly undertaken from 1952-1956 and a replica of the original parsonage was officially opened on 21 September 1956 by the governor-general, E.G. Jansen. The Reinet House, a fine example of the 18th century Cape architecture in an H-shape, became a museum open to the public and housing a collection of yellow- and stinkwood Cape furniture. A unique feature is two curved flights of steps which, with the back stoep, were added in 1820. Another of its attractions is the grape-vine, a Black Acorn, planted by Charles Murray in 1870 which is reputed to have the largest trunk circumference (2,38 metres) in the world. As from 26 February 1969 a special pictorial date stamp depicting the vine was granted to Reinet House. The development of Reinet House was largely due to the efforts of Miss Isobel Lawrie, chairlady of the Ladies Committee responsible for the furnishings, A.A. Kingwill who acted as secretary-treasurer of the board of trustees from 1947-1965 and Dr S.H. Rubidge who resigned as chairman in 1965. The first curatrix was Mildred Haerhoff who was succeeded in 1963 by Miss Jean Kingwill. In 1986 Miss Reena Bezuidenhout took over as curatrix. During 1973/1974 a wagon house was built in the

grounds to accommodate appropriate exhibits. A further extension was the Mill House, completed in 1978, incorporating a meticulously reconstructed water wheel. On 1 May 1980 a fire destroyed the back portion of the Reinet House, but fortunately much of the contents was saved. With the aid of public donations and with professional guidance to ensure an authentic restoration, reconstruction of the building was undertaken and it was eventually re-opened to the public by Dr Anton Rupert on 9 October 1981 and remains an important tourist attraction in town.¹

The restoration of Reinet House inspired further restoration efforts and the first step in this direction was the restoration of the D.R.C. Mission Church (*Oefeningshuis*) in Church Street which had been consecrated in 1821 making it the sixth oldest church in South Africa and one of the remaining three built on the traditional cruciform plan. In 1965 Dr Anton Rupert, an ex-Graaff-Reinetter, saved the building from being demolished by an oil company which had purchased it. Dr Rupert negotiated a sale to Historical Homes of S.A. Ltd., who restored the church and handed it over to the town council in 1966. The building was converted into an art museum with the assistance of donations from foremost South African artists, and was named the *Hester Rupert Art Museum* in honour of the mother of Dr Anton Rupert. The museum was officially opened by the State President, C.R. Swart, on 26 July 1966 and declared a national monument on 4 October 1968.²

Soon after finishing the restoration of the D.R.C. Mission Church, Historical Homes of S.A. turned their attention to a row of neglected cottages owned by Coloureds. These had come about when, in 1847, in accordance with the policy of the government to sell all official buildings, the Drostdy (as the official residence of the landdrost of Graaff-Reinet) was offered for sale. Attached to the Drostdy was a large piece of land comprising seven erven; the whole stand was sold by public auction in 1847 to J.F. Ziervogel for £3 680. Ziervogel resold the seven erven on 15 March 1855 to Capt. Charles Lennox Stretch who at one time had been the government land surveyor in Graaff-Reinet. In about August

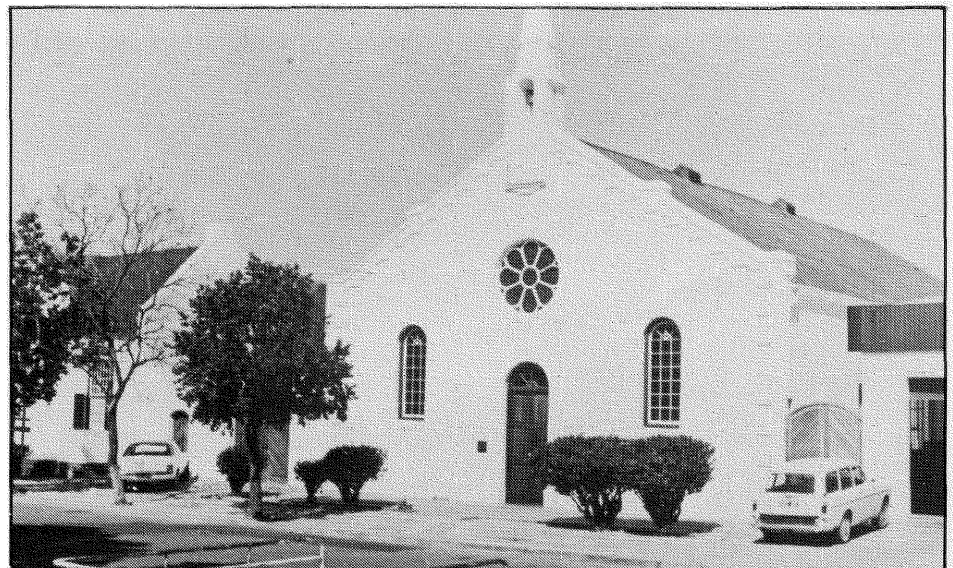
1858 Stretch divided the stand into allotments and sold them to different buyers several of whom were Coloured labourers. Behind the Drostdy was a narrow pathway which led from Bourke Street to Church Street through the gardens of the Drostdy and with the subdivision of the allotments, this *wandelgang* became a cul-de-sac. In all the early diagrams of this area the name *Free Street* or *Vrijstraat* figures prominently and it cannot be determined accurately whether the name refers to the *Free Passages (Vrygange)* which linked this area with Church Street, or whether it was associated with the freed slaves living there. Over the years this area fell into a state of disrepair and in 1966 Historical Homes began acquiring the cottages and in July 1969 restoration work was begun. On 24 September 1970 this complex of ten restored cottages, costing R62 000, named *Drostdyhof* with the cul-de-sac re-named *Stretch's Court*, was officially opened by the prime-minister, B.J. Vorster. On the same day the prime-minister also opened another restored building, the *John Rupert Art Gallery* in Parsonage Street. This building had been used as a mission church for more than a century having been consecrated by Dr John Philip of the London Mission Society, in whose name the property was transferred, in 1847. In 1920 the society had sold it to the United Congregational Church who used it for their Coloured community until a new church in the Coloured township of Kroonvale was completed. Dr Anton Rupert acquired the building in 1969, had it restored and donated it in perpetual trust to the town council. It was declared a national monument on 8 August 1975 and after serving as an art gallery for some ten years the building was converted into a little theatre in 1980 by the Graaff-Reinet Round Table. The first public performance in this *John Rupert Theatre* took place on 20 August 1980 while it was officially opened on 22 August 1980 by the Administrator of the Cape, E. Louw.³



The restored Drostdy Hof/Stretch's Court complex



The Hester Rupert Art Museum in the restored D.R.C. Mission Church (Oefeningshuis) in Church Street built in 1821.



The John Rupert Theatre in the old 'Groot London' church in Parsonage Street built in late 1840s.



Kromm's Drostdy Hotel 1880s



The Drostdy Hotel with double-storey and Victorian verandah 1960s



The restored Drostdy Hotel 1980s

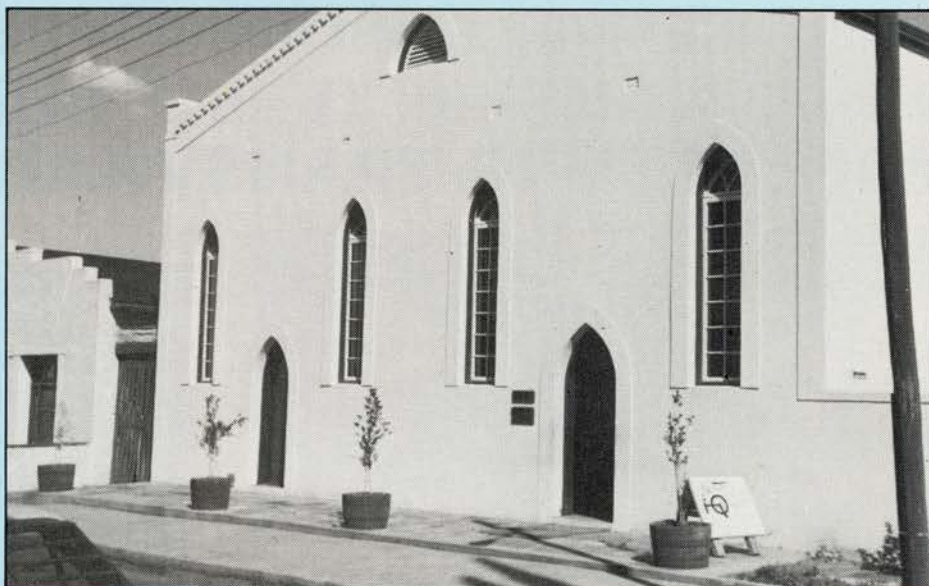
The next major restoration project undertaken in Graaff-Reinet was that of the old Drostdy. This Drostdy was erected in 1804 and designed by the famous French architect, Louis Michel Thibault. As he was unable to take personal charge of the undertaking, when it was completed by the Graaff-Reinet builders in 1806, it differed considerably from the original plan. The entire project cost the Cape Government 6 000 rixdollars. In 1847 the building was acquired by J.F. Ziervogel and after the stand had been sub-divided he sold the building in 1873 to D.S. Schultz who in 1878 sold it to Henry Conrad Kromm. Necessary alterations were made to convert it to a hotel and it became known as *Kromm's Drostdy Hotel*. Towards the end of the 19th century it was altered to a double storey with a Victorian architectural style and continued to be used as an hotel until acquired in September 1974 by Historical Homes and the Oude Meester Group. These two companies were responsible for restoring it to its former elegant Cape Dutch style of architecture. The building was declared a national monument on 26 June 1981 and today, together with Drostdyhof/Stretch's Court serves as a luxury hotel complex.⁴

On the completion of the Drostdy Hotel complex attention was focussed on Parsonage Street which lies between the Reinet House and the Drostdy which face each other. Plans were initiated to restore the street in its entirety at some time in future. A start was made in 1963 when the Van der Stel Foundation acquired and restored No. 2 Parsonage Street, a typical Karoo-style house built in 1854 having a symmetrical façade: the door with a fanlight in the centre and a sash window with shutters on each side. Another acquisition was the former *Residency*, a well preserved model of the early 19th century H-shaped house. It has a simple pedimented front gable, rather high shouldered, with pilasters that continue downward flanking the front door. The end gables are of holbol type with double steps at the base of the top segment. Above the front door there is a very fine original fanlight, but the door itself is not original; nor is the steel framed window in the front gable. Originally the dwelling had a thatch roof, which was replaced by iron when some alterations to the interior were also effected. The colonial government granted the land to the first owner Willem Janssens on 30 December 1801. Within a few years it changed hands three times and was purchased by Johannes Jacobus Gerber on 26 November 1819 who presumably built the house which he sold to William Thomas Brown on 24 May 1831. Twenty-five years later he sold it to Arend Gysbert Liesching and following his death in 1855 his widow subdivided the property and sold a portion to Charles Rubidge. Less than three years later on 1 February

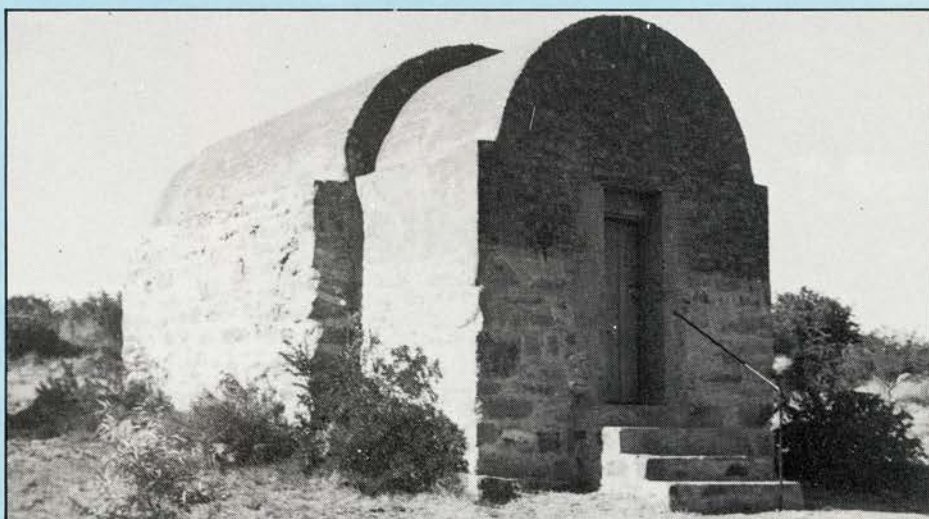
1859 he also acquired another portion on which the house was built. It remained the Rubidge Residence until both parts were sold in his estate in 1913 to Dr John Liesching Rubidge. On 29 July 1916 the South African government acquired it for use as the residence of the magistrate which it remained until 1978 when it was handed over as an annexe to Reinet House. It had been declared a national monument on 8 June 1962. On 29 April 1979 the *Jan Felix Lategan Commemorative Collection of antique firearms* was officially opened in the Residency. This is one of the finest collections of sporting rifles in the country and includes a unique collection of Botha hunting rifles.⁵

On 12 November 1971 the old gunpowder magazine on Magazine Hill north of town was declared a national monument. It had been built on a piece of land granted on 21 March 1831 by the firm Antonio Chiappini and Co. Since 1974 it has been used as a mini-museum to exhibit items associated with gunpowder. Another national monument is the still operating Graaff-Reinet Pharmacy in Caledon Street. Its building and contents were declared a national monument on 30 May 1980 being regarded as one of the finest examples of a typical Victorian chemist

The gunpowder magazine on Magazine Hill built in the 1830s.



The Jan Rupert Centre in the old 'Klein London' church in Middle Street now housing Graaff-Reinet Kraft.



The Graaff-Reinet Pharmacy — an authentic working Victorian chemist shop.

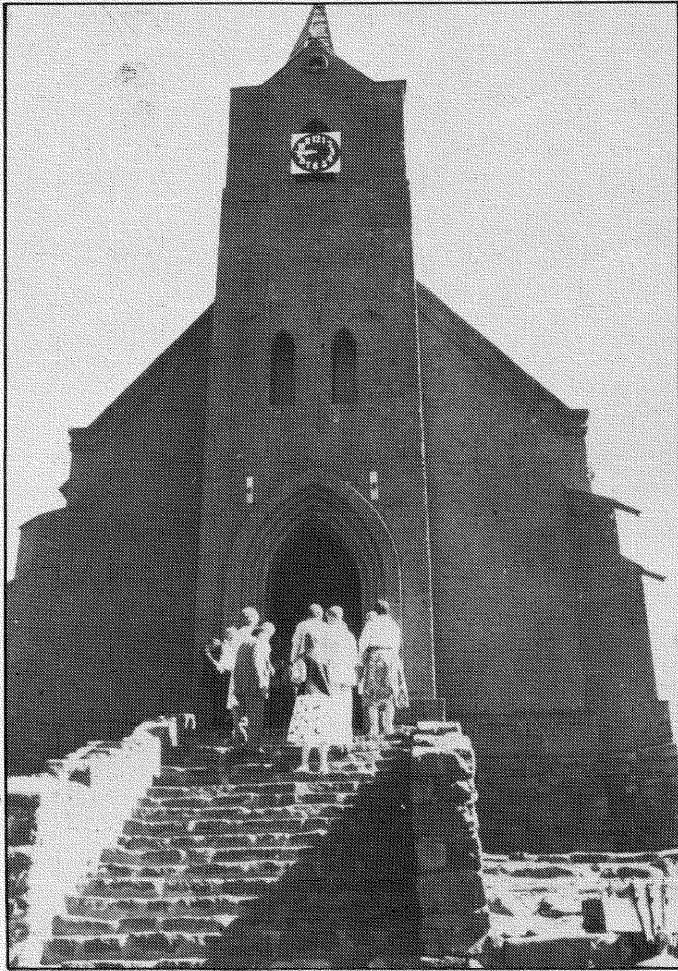
shop. On 13 August 1980 it was officially opened as a living museum. On 16 February 1971 the Volkskas group reopened their building after having it restored to its original style when used as a bank building by Standard Bank in the 1870s. Another important restoration was that of the *Klein London Church* in Middle Street which had been donated by SASKO to the Save Graaff-Reinet Foundation in 1983 and was officially opened as the *Jan Rupert Centre*, housing Graaff-Reinet Kraft, on 27 July 1985 by the MP for Paarl, J.W.H. Meiring.⁶

In an effort to protect the historical heritage of Graaff-Reinet a *Graaff-Reinet Heritage Society* which had its roots in the vigilance committee of the publicity association was formed on 21 November 1975 with Mrs Peggy Pienaar as president and

(To page 46)



DIE HERINGEBRUIKNEMING VAN DIE SENDINGKERK TE BOTSHABELO NABY MIDDELBURG TRANSVAAL



Hoofingang van die groot kerk wat in 1873 voltooi is.

C.J.H. van Wyk
MUSEUMKURATOR

20 Jan. 1987

Middelburgse Kultuurhistoriese, Opelug- en Terreinmuseum.

Soos vanouds het die nuwe kerkklok van die 1873-kerk op Botshabelo gebeier op Sondag 12 Oktober 1986. By dié geleentheid is die kerk heringebruikgeneem met 'n toepaslike diens wat waargeneem is deur Pastore Eberhardt, Kramer en Shaku. Pastore Eberhardt en Kramer is die laaste twee lewende pastore wat op Botshabelo in die bediening gestaan het. Die diens is afgehandel met kort toepaslike toesprake en bedankings deur o.a. mnr. W.A. Cruywagen, Administrateur van Transvaal, dr. J.J. Kitshoff, dr. N. Stutterheim, rdl. J.G. Strydom, burgemeester van Middelburg, en die stadsklerk mnr. P.F. Collin.

Na die diens is die ongeveer 300 gaste getrakteer op tee en begeleide toere deur die kerke, die pastorie wat tans gerestoureer word, die Pakendorfhuismuseum en die Suid-Ndebelestasie. Die eregaste is in die restaurant onthaal met middagete, terwyl die ander gaste op die gras onder die koeltebome pikniek gehou het. Familie, oud-inwoners en afstammelinge het geesdriftig saamgesels oor die tyd toe Botshabelo 'n sendingstasie van die Berlynse Sendinggenootskap was.

Op 8 Februarie 1865 kom die sendeling Alexander Merensky en sy volgelinge op Botshabelo aan, nadat hulle moes vlug voor die magte van Sekukuni. Vir beskerming moes daar 'n vesting gebou word naamlik Fort Wilhelm. Na restaurasiewerk deur die Stigting Simon van der Stel, in die sestigerjare, heet dit Fort Merensky. Die klein kerkie is ook in 1865 gebou, maar was van meet af te klein. Die kerkie is verleng en verbreed om die steeds groeiende gemeente te huisves. Dit is ook gerestoureer tesame met die groot kerk. In 1868 word die dwarskip van die groot kerk gebou om as nuwe kerk te dien. Die sendingstasie groei in so 'n mate dat Merensky weer eens moes voorsien vir 'n groter kerk. Die hoofskip van die groot kerk word bo-oor die 1868-kerk gebou om die huidige kruisvorm te verkry. Die kerk word op 23 Oktober 1873 ingewy.

Die snelle groei van die sendingstasie noop Merensky om dit te ontwikkel in 'n opleidingsinstituut, vandaar die oefenskole, seminarie en latere hoërskool. Dit was destyds 'n belangrike voorpos tussen die Z.A.R. en die Lydenburgse Republiek. Alhoewel Botshabelo feitlik saam met Middelburg ontstaan het, was Botshabelo vir 'n aantal jare belangriker as Middelburg. Behalwe vir die groot inwonertal, was Botshabelo belangrik vir sy meule, winkel, wamakery, opleidingsentrum en die feit dat Merensky se naam op die mediese register van die Z.A.R. verskyn het. Menige fortuinsoekers, jagters, swerwers en besoekende sendelinge het ook by Botshabelo aangedoen.

Die restaurasie van die pastorie sal binnekort voltooi wees en dit bring die getal strukture wat nog gerestoureer moet word op ongeveer 80.

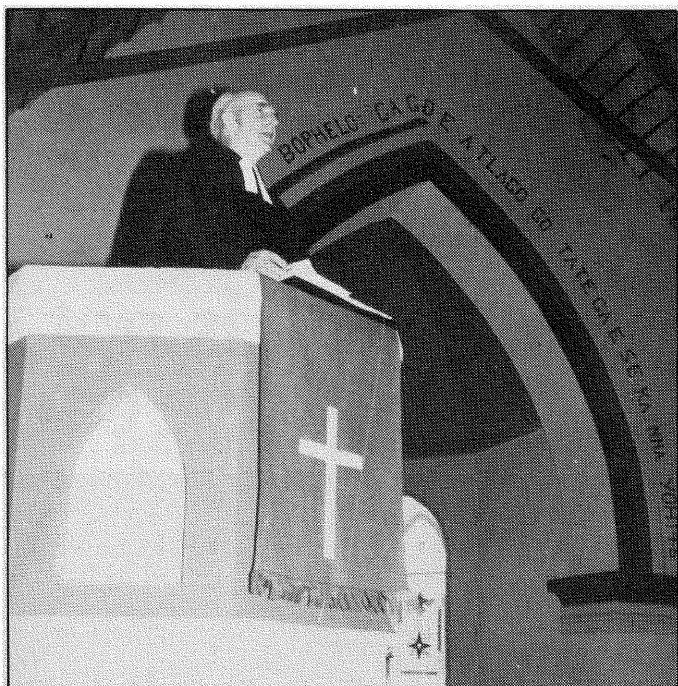
Botshabelo bestaan huidig uit 'n terrein- en opelugmuseum, met die temas: Sendinggeskiedenis op Botshabelo, Middelburgse geskiedenis, die Suid-Ndebele en Landbou op die Suid-Oostelike Hoëveld. Die Suid-Ndebele-opelugmuseum is verwyderd van die terreinmuseum en word reeds sedert 1980 bedryf. Behalwe vir reeds gerestoureerde kerke, fort, pastorie, personeelwoning en jeugherberg, kan die Pakendorfhuismuseum ook besigtig word. Die huismuseum is ingerig volgens die periode van 1905 tot 1920. Die Fanie van Aswegen-Jeugher-



Die sendingpastorie net langs die kerke, word ook tans gerestoureer. Die oudste gedeelte dateer vanaf 1865.

berg word veral oor naweke druk beset vir oornaggeriewe deur stappers wat die wandelroetes onderneem. Die res van die plaas bestaan uit 'n wildreservaat waar die wandelpaaië ook te vinde is.

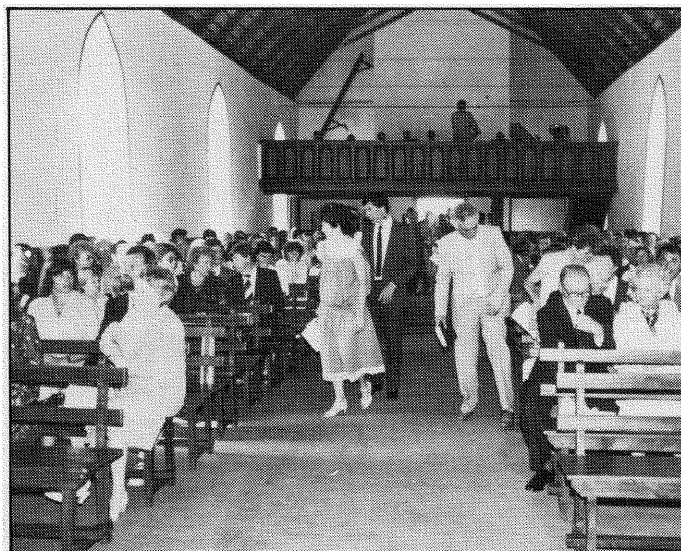
Die reuse-projek is aangepak deur die Stadsraad van Middelburg Tvl., in samewerking met die T.P.A. se Biblioteek en Museumdiens, Stigting Hans Merensky en die Stigting Simon van der Stel.



Pastoor Eberhardt het die erediens waargeneem vanaf die kansel wat weer in die oorspronklike kleurskema beskilder is.



Pastoor Kramer neem deel van die liturgie waar. Die versierings om die vensters van die apsis is op die onderste verlaag gevind en kon dus weer aangebring word soos dit in 1873 was. Al die loodglasvensters van die kerk is geres-toureer.



Gaste neem hulle plekke in vir die openingsdiens op 12 Oktober 1986. Die blaasorkes op die agterste gallery het voor die diens reeds begin speel om die regte stemming te skep.



Links voor, die eerste kerkie van 1865 met die aanbouing regs voor. In die middel is die dwarsskip van die groot kerk te sien, wat in 1868 gebou is as 'n nuwe kerk. Die hoofskip is in 1873 bo-oor die dwarsskip gebou om te voorsien in die steeds groeiende getalle van die gemeente.



Die Pakendorfhuis museum wat ook tans vir die publiek oopgestel is.

A Mercedes-Benz is safe and solid, isn't that so?

Then what is it doing racing to 100 km/h in under 8 seconds?

It is responsible and reliable.

Yet then why is it to be seen flashing down the Autobahn at 230 km/h?

In truth, today's

Motor (UK) notes that the 300E is "very fast, very efficient and has excellent dynamics", and that "it is convincingly faster than ..."

We feel sure this is meant as a compliment.

Most assuredly, it has never before been said of a Mercedes-Benz.

Time to reassess what is, and what is not, a dynamic executive car.



Mercedes-Benz is not what it appears to be.

It is more.

Motor magazines have been among the first to awaken to the reality behind the image.

They are using some unfamiliar phrases to describe the new models, and in particular the new Mercedes-Benz 300E.

"Class winning performance..." and "Formidable performance", say Autocar (UK) and Road & Track (USA) respectively.

Showing less restraint, Car and Driver (USA) describes how the 300E, "Shows its skivvies to the wind, and scoots like spit on the griddle."

Clearly there is now a new note of respect for Mercedes power.

It is not misplaced.

The new 300E is a dynamic saloon by any standards.

If the critics had not said so, the statistics would have.

The 300E has a totally new 3-litre engine that is

lighter by some 40 kg, and fed by an advanced fuel injection system.

It delivers 138 kW at 5700 r/min.

The result is acceleration from 0 to 100 km/h in 7,9 seconds.

And a potential top speed of 230 km/h.*

Yet though there is power aplenty, fuel con-

No matter how fast and agile Mercedes-Benz cars become, they will not do so at the expense of all-round competence.

In line with this a special new multi-link suspension system has been developed to cope with the extra power.

The bumpier and more tortuous the road,

Perhaps it is because they are so good in so many areas that their dynamism becomes less obvious.

Mercedes-Benz would not have it any other way. And in any event, not everyone has overlooked the performance potential of the modern Mercedes.

sumption is commendably low.

Motor (UK) describes it as, "Streets ahead of the opposition. Despite our usual mix of hard driving and performance testing the resultant 11,2 l/100 km figure recorded is little short of amazing."

This underlines an important point.

the better it performs.

It makes the handling of the 300E (and the new 200, 230E, 260E and 300D) an assured and effortless experience even at great speeds.

This series of cars is also more aerodynamic, more comfortable and safer than any previous Mercedes range.

The fact that 22 of 26 current Grand Prix drivers own a Mercedes-Benz suggests that it is not the least dynamic marque on the road.



Mercedes-Benz.
Engineered like no other
car in the world.

*In accordance with DIN 70030 Part 1 and EEC directive 80/1269.



*Elke Sigaret
'n Meesterstuk*

STIGTING SIMON VAN DER STEL FOUNDATION
NEWSLETTER 3 NUUSBRIEF
APRIL 1987

Dear Friends

According to a Council decision, branches from all over the country will be given the opportunity to compile a newsletter to be circulated with Restorica. In this way members will be informed of local conservation matters in various parts of the country. In this newsletter members can read more about the activities of the OFS and Drakenstein branches.

Kind regards

Elize
Elize Labuschagne (Mrs)
DIRECTOR

OFS / OVS

Die tak Oranje-Vrystaat van die Stigting Simon van der Stel was die afgelope jaar baie bedrywig met die volgende projekte:

1. Lystingsprojek

Met 'n skenking van R30 000 deur die Provinsiale Administrasie was dit vir die tak moontlik om 'n lys op te stel van plus minus 950 historiese of argitektoniese belangrike geboue in die Vrystaat. Hierdie lys bevat egter net die heel elementêre inligting en dien slegs as 'n basis vir bewaringsaksies en verdere detailnavorsing. Ons is trots daarop dat die OVS die eerste provinsie is wat lysting op so 'n skaal onderneem het.

Vanaf 1 Julie 1986 is die projek deur die Provinsiale Administrasie oorgeneem en is daar met detailnavorsing voortgegaan.

2. Algemene Jaarvergadering

Die Algemene Jaarvergadering van Stigting Simon van der Stel is verlede jaar in Bloemfontein gehou. Ongeveer sewentig persone het die onderskeie funksies en algemene vergadering bygewoon, wat as 'n groot sukses beskou kan word.

3. Praatjies en skyfievertonings

Verskeie dorpe soos Ladybrand, Excelsior en Brandfort het ons genooi om met hulle oor bewaring te praat en skyfies te vertoon.

4. Publikasies

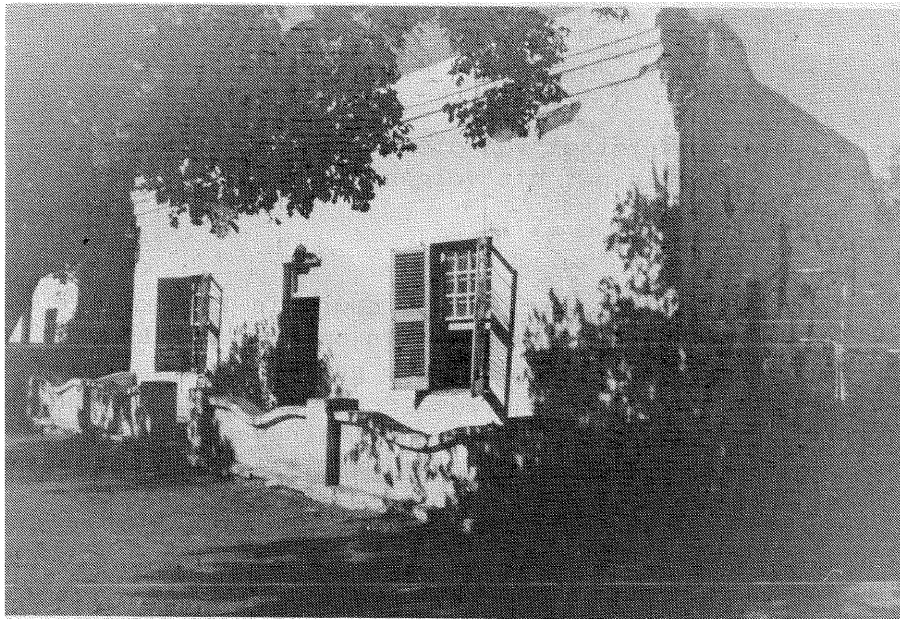
Die voorsitter, prof P J Nienaber, het in samewerking met mnr Jan Smit en mej Marianna Botes, 'n nuwe publikasie, nl Vrystaatse Argitektuur: 'n oorsig die lig laat sien. Die fondse is deur Stigting NALN voorsien en ondersteunende diens deur die Vrystaatse Museumdiens verleen.

Die Voorsitter en personeel van Museumdiens het 'n uitgebreide reis in die Vrystaat onderneem op soek na oorblyfsels van ons pionierswonings. Hieruit het gespruit die publikasie Pioniershuise van die Vrystaat.

Beide hierdie publikasies kan bestel word by:
Mej Thariza Smit:
Privaatsak X20543
Bloemfontein
9300.

5. Restourasieprojekte

2.1 'n Ou Karoostylhuisie op Smithfield is herstel en opgeknop met 'n vyftig persent subsidie van die Raad vir Nasionale Gedenkwaardighede en 'n skenking van Sanlam. Die gebou is tydelik tot 'n nasionale gedenkwaardigheid verklaar en word tans as woonhuis verhuur.



2.2 Op die plaas Theronsdrif, distrik Kroonstad, is 'n ou pioniershuis wat, volgens oorlewering, dateer uit 1845. Ons is tans besig om 'n ondersoek te doen en 'n verslag op te stel.

2.3 Die ou imposante stadsaal op Kroonstad het deur die jare heelwat vernuwings ondergaan. Die munisipaliteit wil die gebou graag restoureer na sy oorspronklike voorkoms. Ons is tans besig om, met die hulp van die Vrystaatse Museumdiens, navorsing te doen.

Ons vertrou dat ons vir die jaar 1987/88 net so bedrywig gaan wees en dat sommige van ons bewaringsdrome verwesenlik sal word.

TAK DRAKENSTEIN BRANCH

PAARL MAIN ROAD - LATEST DEVELOPMENT

THE PAARL TRAFFIC SUPPLY AND ITS IMPLICATIONS FOR THE HISTORIC MAIN ROAD

The Drakenstein branch has just been involved in one of its most important tasks to date namely the lodging of objections to the draft traffic plan for Paarl and putting forward recommendations with regard to the matter.

The engineers Bruinette, Kruger and Stofberg were commissioned by the Paarl municipality to set out proposals for future traffic volumes and traffic flow to the year 2010. Originally many conservation-orientated objectives were included in the proposals, including a letter from our branch setting out sensitive areas.

The report was recently released and a public meeting organised for the consultants to clarify certain points to interested parties. Objections and comments were called for by the municipality.

The major consideration of the local branch is, of course, the historic Main Street of the town which comprises elements of all the architectural stages in the social and economical development of its inhabitants. In fact, it is of national importance and the proposal by the consultants that the present 30 meter road reserve be maintained and that the road continues to be used as a major through road was received with horror by both the branch members and the public.

There are many problems relating to provincial subsidies, road reserves and functions that cannot be dealt with here, but suffice to say that the Drakenstein branch, through its listing effort is in a very good position to lodge objection and did so.

However, the final decision may very well not rest with the municipality but with the Province who, by retaining the subsidy on a reduced width of the road, may allow the local authority and the Foundation to work out an historic compromise.

PAARL 300 BIRTHDAY CELEBRATIONS AND THE FOUNDATION

The local branch has taken an active part in the year-long celebrations of the town.

All our regular outings have been open to the public and the emphasis has been on re-discovering Paarl. To date we have done South Main Street, Central Main Street and the lesser known areas of Daljosaphat. The Stellenbosch branch also paid us a visit and between teas and lunches were shown parts of Paarl! I must say they know how to travel in style arriving with chairs, tables, tea and lunch baskets!

Future outings include Klein Drakenstein, Agter Paarl and the Bovlei farms in Wellington.

So far in our lecture series we have listened to Stephan Weltz on Cape silver and Marius le Roux on Cape copper and we have Gawie Fagan and Willem

Malherbe lined up for future talks. Any member who happens to be in our area and would like to attend some of our outings or talks would be most welcome and can get all the information needed from Anne Kotze: tel 02211-26955.

ANNUAL GENERAL MEETING IN PAARL 4 & 5 SEPTEMBER 1987

The highlight of the year for our branch is the AGM being held here in September.

We have organised an interesting programme that will enable visitors to see much of Paarl's heritage (including the Afrikaans Language development) just by attending the functions.

Officially the proceedings start on the Friday evening but we have provisionally arranged visits to an exhibition of historic photographs and outings for the Thursday and Friday..

The cocktail party will be held at the farm La Concorde on Friday evening, there will be a visit to Daljosaphat on Saturday and the final get-together on Saturday evening will be held at another historic venue.

Private accommodation at very economical rates is being arranged and we are hoping that members will make of this AGM more than just a formal meeting but will regard it as an opportunity to meet people with similar interests and at the same time to get to know the Boland. We are willing to arrange tours for those who wish to spend more time in the area as long as we are notified well in advance.

See you in Paarl on 4 & 5 September!

DIE PAARL 300 JAAR OUD

Sekerlik die opwindendste, en mees permanente uitvloeisel van die Paarl se 300ste herdenking, is die totstandkoming van 'n plaaslike bewaringsorganisasie, die Stigting Paarl 300.

Die Stigting se vier hoofogmerke is:

1. die identifikasie van kultuurhistories-belangrike geboue en strukture,
2. die bewusmaking en motivering van die breë publiek vir die erfenis,
3. die bewaring en restourasie van hierdie erfenis en
4. die insameling van fondse om hierdie doeleindes te verwesenlik.

Veral wat die eerste twee oogmerke betref vul die Stigting Paarl 300 en die Drakenstein-tak van die Stigting Simon van der Stel mekaar uitstekend aan. Trouens, elke organisasie het R5 000 elk bygedra tot 'n opname van Hoofstraat, wat feitlik voltooi is. Die Drakenstein-tak sal uiteindelik die resultate onder sy naam publiseer. Verder word een van die primêre oogmerke van bewaring, nl restourasie, nou 'n werklikheid.

Restourasie is nie 'n korttermynproses nie. In die Stigting Paarl 300 bestaan daar nou die moontlikheid dat bewaring 'n permanente en regmatige plek in dorpsbeplanning en -ontwikkeling sal kry, met die so-noodsaaklike ondersteuning van die plaaslike publiek.